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Johnny O'Connor, MIRROR, Dec. 3.

"7—Roscoe Ails, with Kate Pullman, danced his way into a solid hit in closing the first half."—Billboard, N. Y.



Dec. 1st, 1921.

Johnny O'Connor,
DRAMATIC MIRROR, N. Y.

Dear Johnny: To become a Star over night and head line Keith's New York houses, for a year solid is Rabbits and Lambs, but to become ill for six months is Lions and Tigers and Oh Boy, I'm happy to feel the Palace boards, under My Daisy Roots, Shufflin' the old Plates of Meat again, and hear the vociferous applause when the boys with their twist and twirls and the men with their Storms and Strifes throw the Old Lean and Lingers together in fond welcome. Monday night last sure made me feel happy. I am going to a certain Rat and Mouse where I know the Joe Goss and put on some Silk and Twine; one can't take a chance on The Gay and Frisky they make nowadays as it is very Pen and Ink.

So Long, Old Heap, See You Later,
Roscoe.

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BILLS WEEK OF DECEMBER 12th Acts and Houses Listed Alphabetically—Week of December 19th in Parentheses

Keith's

NEW YORK: PALACE—Four Aces; Greenlee & Drayton; Singer's Midgets; Trip to Hitland; Frank Wilcox & Co.; James Watts & Co.; Ben Welch.

ALHAMBRA—Raymond Bond (Flatbush); Kirby, Quinn & Anger (Orpheum); Love Race; Melnots Duo; Marga Waldron & Co. (Royal); Rae Samuels (Royal); Harry Tighe; Frank Ward.

BROADWAY—Rae Eleanor Ball; Crisp Sisters; L. Ayres; Mantell & Co. (Regent); Frank Sabino & Co.; Solly Ward & Co. (Riviera); Raymond Wilbur (Baltimore).

COLONIAL—Baraban & Grohs; Valerie Bergere (Riverside); Peggy Carhart (Alhambra); Lynn & Smythe; Willie Rolis (Royal); Eva Shirley & Band; Fritz Schell (Riverside); Sivor Bros.

COLISEUM—Geo. McFarlane (81st St.); Mosconi Family; Norwood & Hall (L. H.); The Storm (Franklin); Tremelle Trio.

81ST STREET—Bill & Blondy; Anderson & Burt (Bush); Johnny Burke (Royal); H. & G. Elsworth (Philadelphia); Leavitt & Lockwood; Tempest & Sunshine.

FAR ROCKAWAY (L. H. only)—The Faynes (Regent); Geo. McFarlane (81st St.); Mosconi Family; Norwood & Hall (Portland).

85TH STREET—Babcock & Dolly; Cath. Cameron & Co.; Jenette & Norman Bros.; Dave McDonalds; William & Lusby (L. H.); Adler & Dunbar; Four Pearls; Fielding & Boomer; Lawrence Bros.; Joe Roberts; Santiago Trio.

FORDHAM—Four Ortons (Riviera); Holmes & Levere (Colonial); Humming & Francis (Alhambra); Jack Norton & Co. (L. H.); Bits & Pieces; Claude & Marion; McCormick & Wallace (Bway).

FIFTH AVENUE—Edward, Ramonda & Co.; Wm. Hallen (Jefferson); Murray Kissen & Co.; Williams & Taylor (L. H.); Fid Gordon; Howard & Sadler; Joe's Vacation; Redford & Winchester; Wells, Virginia & West.

FRANKLIN—Cook, Mortimer & Harvey (Fordham); Dotson; Marshall & Williams (Boro Pk.); Will Mahoney (Flatbush); B. A. Rolis's Revue (L. H.); Alexander Bros. & Evelyn (Hamilton, N. Y.); Joe Cook; Musical Hunters (81st St.).

H. C. H.—Donovan & Lee; Lewis & Dody; Redford & Winchester (L. H.); Chas. Ahern & Co. (81st St.); Janet Sisters; Theo. & Dandies; Geo. F. Wilson.

HAMILTON—Ames & Winthrop (Flatbush); Burns & Freda; Leo Beers (Orpheum); The Clown Seal; Tricia Frigana (Palace).

JEFFERSON—Alexander Bros. & Evelyn (Hamilton, N. Y.); Joe Cook (Hamilton, N. Y.); Claude & Marion; Knutings Entertainers; McCormick & Wallace (Bway); Tremelle Trio (L. H.); 4 Casting Campbells; Jennings & Masler (Bway); Will Mahoney (Flatbush); Marshall & Williams (Boro Pk.); Jack Norton & Co.

18TH ST.—Joe Broadway & Co.; Fid Gordon; Otto Ross & Otto; Wells, Virginia & West; Walmsey & Keating (L. H.); Beale Clifford; Coffman & Carroll; Rice & Elmer.

REGENT—Jennings & Masler (Bway); Lillian Tyber (Washington); Glad Moffat; Frances Kennedy (Jefferson); Murray Kissen & Co.; McLaughlin & Evans.

RIVERSIDE—Lew Brice & Co.; Beale Clayton (Alhambra); Juliette Dika (Syracuse); Frank Gaby (Orpheum); Johnson, Baker & Johnson (Orpheum); Kane & Herman (Alhambra); McWalters & Tyson; Huston Ray (Regent).

ROYAL—Dulor Boys; Leo Donnelly (Coliseum); Gertrude Hoffman (Hamilton, N. Y.); Jack Osterman (Alhambra); Spring Time; Herman Timberg; Van Horn & Inez; Walsh & Bentley.

82D ST.—Black & O'Donnell; Beale Clifford; Gold & Edwards; Moretti & Harris (L. H.); Cook Mortimer & Harvey; Cooper & Ricardo; A. O. Duncan; Sabbott & Brooks; Martha Troupe & Co.

BROOKLYN: BORO PARK—4 Casting Campbells; Dalton & Craig (Port); Frances Kennedy (Franklin); 4 Mortons (Washington); Ormsby & Remig. (L. H.); Four Ortons (Franklin); B. A. Rolis's Revue; Lillian Tyber (Washington); Bob Willis.

BUSHWICK—Elae & Paulsen (Royal); Hampton & Blake; Dolly Kay; Keane & Whitney (Far Rockaway); McFarlane & Palace (Lowell); Music Land; Seale (Philadelphia); Val & Ernie Stanton (Philadelphia).

FLATBUSH—Jas. Laurie, Jr. (Jefferson); Victor Moore & Co.; Ruth Royce (Fordham); Unusual Duo (Bway).

GREENPOINT—Chas. Ahern & Co. (Alhambra); Creole Fashion Plate (Flatbush); Dooley & Sales (Riverside); Laura & Billy Dreyer (Lowell); Grace Huff (Providence); Mehlinger & Meyers; Paul & Mae Nolan; Carl Randall (Riverside).

PROSPECT—Jed's Vacation; Rice & Elmer; Chic Sales (Coliseum). (L. H.)

Owen McGivney (88th St.); 4 Mortons (Washington).

RIVIERA—Anger & Packer; Bits & Pieces; Bert & Sawm; Sig. Frisco; Kennedy & Berle; Aileen Stanley. (L. H.) Holmes & Levere (Colonial); Hyams & McIntyre (Franklin); Klutings' Entertainers; Joe Towle (Bushwick); 20th Century Revue.

ATLANTA & BIRMINGHAM SPLIT—Claudia Coleman; Fisher & Hurst; Melva Sisters.

BALTIMORE—Harry Carroll Revue (Philadelphia); The Creightons (Washington); Paul Decker & Co.; Arthur West (Philadelphia).

BATON ROUGE—Carle & Inez; Marion Claire; Roger Gray & Co.; Hall, Ermine & Brice.

BIRMINGHAM & ATLANTA—Brown, Gardner & Trahan; Devoxy & Dayton; Gellata Monks; Thos. Potter Dunn; Robt. Reilly & Co.

BOSTON—Miss Juliet (Philadelphia); Harry Langdon (Orpheum); Lightner Sisters & Alexander (Royal); Maxine Bros. & Bobby (Bushwick); Bobby Pandour Troupe; John Steel; Ed Lee Wrothe & Wen Martin (Colonial).

BUFFALO—Vaughn Comfort (Toronto); Jed Dooley & Co. (Toronto); Dummies (Toronto); McDonald Trio (Toronto); Peggy Parker & Co. (Toronto); Russell & Devitt (Toronto).

CHARLESTON—Hart & Francis; McCool & Harick; Miller & Bradford; Polly & Oz. (L. H.); Doherty & Dixon; B. & E. Gorman; Little Revue; Manning & Lee; Valdo, Meers & Valdo.

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CINCINNATI—Artistic Treat (Louisville); Bailey & Cowan; Joe Darcey (Indianapolis); Elinore & Williams; Marlon Harris (Louisville); Reynolds & Donegan; Seed & Austin (Louisville); Leon Varvara.

CLEVELAND—Dancing Shoes; Glenn & Jenkins (Syracuse); Healy & Cross; Herbert's Dogs (Columbus); Jim McWilliams (Toledo); Royal Gascaynes (Indianapolis); Transfield Sisters.

18TH ST.: CLEVELAND—Ruth Budd (Indianapolis); The Cromwells (Buffalo); Seven Honey Boys; Shadowland (Pittsburgh); Mrs. E. H. Turnbull; Claude & Fannie Usher (Erie).

COLUMBUS—Bert & Walton; Cartmell & Harris; Brent Hayes; Kenny & Hollis (Cleveland, 106th St.); Jas. & Ena Mitchell (Erie); Selph & Grovanni; Edith Tallaferra.

DETROIT—Avon Comedy 4 (Cleveland); Bert Baker & Co. (Rochester); Ernest Ball (Rochester); Clinton & Rooney (Rochester); Corradini's Animals (Rochester); Fantino Sis & Co. (Rochester); Lagarna Sis (Rochester); Weaver & Weaver (Rochester).

ERIE—Joe Allen; Burt & Rosedale (Youngstown); Galletti & Kokin; Bobby Volson; Pearson, Newport & Pearson.

GRAND RAPIDS—Jean Adair & Co.; Mr. & Mrs. Jim Barry (Toledo); Burns Bros. (Detroit); Foley & La Ture; Harry Jolson; Juggling McHans (Toledo).

HAMILTON: CANADA—Faber & McGowan; Field's Family Ford (Buffalo); Hamilton & Barnes; Reddington & Grant; Wilton Sisters (Detroit); Youks' Dogs (Buffalo).

INDIANAPOLIS—Doris Duncan (Columbus); Herbert & Dare; Kay, Hamlin & Kay (Louisville); Abraham Lincoln; Miller & Capman (Louisville); James J. Morton (Louisville).

JACKSONVILLE & SAVANNAH SPLIT—Bernard's Circus; Doyle & Elaine; Kegan & O'Rourke; Stephens & Hollister; Sterns & Bloom.

JERSEY CITY—Honor Thy Children; Howard & Sadler; McLaughlin & Evans; Perex & Marguerite. (L. H.) Black & O'Donnell; Arthur Hill & Co.; Modern Cocktail; Dave Roth; Walmsey & Keating.

KNOXVILLE & CHATTANOOGA SPLIT—Bill, Genevieve & Walters; Fargo & White; 3 Kitaros; Morgan & Moran; Stratford Comedy 4.

LOUISVILLE—Bevan & Flint (Cleveland 106th); Cressy & Dayne (Cincinnati); Jean Gruness Trio (Regent); Haig & La Vere (Indianapolis); Three Lordens (Cincinnati); Teresa & Wiley (Indianapolis).

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MT. VERNON—The Faynes; Dave Roth; 2 Little Pals. (L. H.) Honor Thy Children; Hunting & Frances (Alhambra); Jean & Val Jean; Chic Sales (Fordham); Williams & Taylor.

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NEW ORLEANS & MOBILE SPLIT—The Hanjoys; Carpos Bros.; The Comebacks; Lidell & Gibson; Morak Sisters.

NORFOLK & RICHMOND SPLIT—Coit & Albertson & Co.; Stewart & Harris.

PHILADELPHIA—Courtney Sisters & Co.; Gallagher & Shean (Washington); Alf Loyal's Dogs (Pittsburgh); Wm. & J. Mandell (Cleveland); Olcott & Mary Ann (Indianapolis); Snell & Vernon; Willie Solar; H. & P. Valentine.

PITTSBURGH—Bostock's Riding School; Imhoff Conn & Corinne (Youngstown); Venita Gould; La Palatica Trio; Jack La Vier (Youngstown); Jim & Betty Morgan; Patricola (Youngstown); Watson Sisters (Cleveland).

PORTLAND—Angel & Fuller; Frank Brown; Harry Coper (Lowell); Four Casting Mellos; Kane Sisters; Langford & Fredericks (Lowell).

PROVIDENCE—Boyle & Bennett; El Cieve (Detroit); Daly, Mack & Daly (Phila.); Eight Blue Demons (Palace); Hickman Bros.; Powers & Wallace (Bushwick); Muller & Stanley; Bebe Ruth; Sybil Vane (Far Rock).

QUEBEC—Willa & Harold Brown; Harvey & Frances; Jerome Mann; Murphy & Lachmar (Hippodrome, Toronto).

RICHMOND & NORFOLK SPLIT—Berrick & Hart; Columbia & Victor; Duffy & Keller; J. & G. Gilfoyle; Martin & Boice.

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SAVANNAH & JACKSONVILLE SPLIT—Bell & Eva; Florence Brady; Brooks & Morgan; Dan Fitch Minstrels; Lewis & Norton.

SYRACUSE—Lew & Gene Archer (Cleveland, 100th St.); Hope Eden & Co. (Columbus); Hardy Bros. (Columbus); Frank McIntyre (Boston); Yvette Rugei (Cleveland).

TAMPA & ST. PETERSBURG SPLIT—Carmen Exelle; Lady Alice's Pets; Walter Fabster & Co.; Mason & Gwynne; Ben Smith.

TOLEDO—Herman & Shirley (Young); Cais Bros. (Grand Rapids); Gilfoyle & Lang (Grand Rapids); Clara Howard (Grand Rapids); Walter C. Kelley (Eric); Spoor & Parsons (Grand Rapids).

TORONTO—Ivan Bankoff (Montreal); Bernard & Garry (Montreal); Sylvia Clark (Montreal); Denny & Barry (Montreal); Jack Hanley (Montreal); Elsie La Berger (Montreal); Profitteering (Montreal); Harry Watson, Jr. (Montreal).

TORONTO: HIPPODROME—Arabian Nightmare; Eary & Eary (Montreal); El Rey Sisters (Youngstown); Four Entertainers.

WASHINGTON—Belle Baker (Orpheum); Mr. & Mrs. Coburn; Marnein Sisters (Orpheum); McConnell Sisters (Baltimore); Pietro (Baltimore); Ella Retford (Colonial); Roy & Arthur; Bert & Betty Wheeler (81st St.).

YONKERS—Adler & Dunbar; Barry & Layton; Dawson Sisters & Co.; Lawrence Bros. & Thelma; Joe Roberts; 20th Century Revue. (L. H.) Kennedy & Berle; Dancing McDonalds; Ormston & Renig; Silver, Duval & Kirby.

YOUNGSTOWN—Cook & Oatman; D. D. H. (Buffalo); Edward Hill; The Joannys (Toledo); Richard Keane (Columbus); Wylie & Hartman.

Loew's

NEW YORK: STATE—Chisholm & Breen; Sally Field; Frill Shop; Bert & Vera Morrissey; O'Neil Sisters; The Racos; Tabor & Green. (L. H.) Criterion (Continued on page 860)

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Page S. Jay Kaufman!

IN recognition of his great genius and contributions to the American drama on this the 40th anniversary of his entrance in that great and brilliant profession."

Thus reads the announcement for the dinner to be given to David Belasco by the Society of Arts and Sciences Sunday night, the 11th, at the Biltmore.

The Committee on Invitation includes:

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E. F. Albee	Elizabeth Marbury
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Abram I. Elkus	Moses H. Grossman
A. L. Erlanger	John Grier Hibben
R. E. Enright	Charles H. Ingersoll
Charles R. Flint	Patrick F. Murphy
Daniel Frohman	George Ochs Oakes
Grace George	Darwin P. Kingsley
D. W. Griffith	William Lyon Phelps
James W. Gerard	T. Coleman du Pont
Charles L. Guy	Jefferson Seligman
Job E. Hedges	Charles M. Schwab
J. S. Hirsch	Augustus Thomas
Otto H. Kahn	Thomas J. Watson
Hudson Maxim	Edward J. Wheeler
John F. O'Ryan	Geo. W. Wickersham
Julia Marlowe	M. St. Croix Wright
Cleveland Moffett	John Luther Long
Adolph S. Ochs	William Faversham
Ralph Pulitzer	Frank A. Vanderlip
A. Hobson Quinn	Walter F. Eaton
S. L. Rothapel	Norman Hapgood
Ogden L. Mills	Jacques Copeau
E. H. Sothorn	Robert Vanderbilt
Julia Arthur	Bernard Baruch
Leo Ditricstein	George F. Peabody
Lewis L. Clark	Sophie Irene Loeb

and among the guests and speakers, a few are:

Lionel Atwill	Anthony P. Kelly
Lina Abarbanell	Thais Lawton
Janet Beecher	Pauline Lord
Richard Bennett	Adrienne Morrison
John McE. Bowman	Adolph S. Ochs
Giulio Gatti Casazza	Elsie Mackaye
Rose Coghlan	Channing Pollock
Marie Doro	Arthur Hobson Quinn
C. B. Dillingham	Marjorie Rambeau
T. Coleman Dupont	Lawrence Reamer
A. L. Erlanger	Antonio Scotti
Geraldine Farrar	Ruth Shepley
Lynn Fontanne	Frances Starr
Elsie Ferguson	Alma Tell
Louis V. De Foe	Olive Tell
Daniel Frohman	Augustus Thomas
James W. Gerard	Leonore Ulrich
William Gillette	David Warfield
Sam H. Harris	Helen Ware
Arthur Hopkins	Charles S. Whitman
Otto H. Kahn	Blanche Yurka

Why Did "Heartbreak House" Fail in London?

When I write of the Theatre Guild and mention Philip Moeller or Lawrence Langner or any of the active workers I am at once met with "But you do not seem to understand that there are no heads or managers of the Guild." Well, well. Perhaps they may not think so, but I shall continue to think so regardless of whether the Guild agrees with me.

But that's not the point of this particular item. The point is that you should ask yourself why "Heartbreak House" which was a Guild success, was a complete fizzle in London.

Was it the settings by Simonson?

Or the cast?

Or the direction?

Or all three?

That's it.

In other words the production end of the Guild idea is so fine that a play like "Heartbreak House" must be produced. PRODUCED. Too few plays are PRODUCED. They are staged. Placed upon a stage. There's a difference.

Green Room Club Honors John Emerson

John Emerson will be the guest of the Green Room Club at its first revel of the season to be given at the clubhouse on December 18th.

I understand that Harry Reichenbach will be the toastmaster. The price is ONLY \$2!!!!

terest and value to anyone who may do anything from the Russian. The reproductions are particularly good. And they are not merely photographs. They are all sorts of ideas and designs, motifs for art workers and art lovers. In addition to this if you would like to know how the Russian peasant begins the New Year; how the peasant maiden tests her

pened. It has been redone. It has now been produced. And there are an amazing number of big laughs now which were not there before. I mean they were in the mss. but the first night audience did not get them.

In its present form it is an entertainment that will attract crowds and, more important, please them vastly.

Sir Charlie?

The rumor that Charlie Chaplin will be knighted persists. I hope it's true. And I hope that decorations for great achievements will be made worth something in America.

I mean American decorations. Not a political decoration. But one that will have a value in the arts.

Make Them Learn Their Art

Blythe Daly, Tallulah Bankhead—and a score of others—should be forced into stock companies. I say forced because they can get Broadway jobs and will not go.

And yet the careers that they might have will never be theirs because they haven't the equipment. No one teaches them, as was true of actresses a generation ago. Then when a young actress showed promise the older people took them in hand. Today the young people want to teach the older people. They do not seem to see that a year in a good stock company will give them what they would not get on Broadway in ten years.

And in ten years their youth is gone.

Miss Eldridge, Pauline Lord, Francine Larrimore, Marjorie Rambeau, Florence Reed, Lenore Ulric,—and a long list that I could give—have been trained in stock. And they are all able actresses because they know their art.

On Gilda Gray, An Artist

To the Rendezvous I went expecting to see Gilda Gray do a "stunt." I had heard that she was doing a South Sea dance. She gave me a great surprise. Her dance is really fine. Her same dance as part of a ballet at the Metropolitan—done under the name of Gilda Gillino or some such name—would have been heralded as an achievement. I assume she has been studying and is taking her work seriously. Because there is no playing to the cabaret taste in this dance. Instead she is really an artist. Not a suggestion of anything vulgar. And nothing sensational but the dignity. Perhaps this may seem extravagant. I am not alone in my enthusiasm.

On "Getting An Audience"

Walter Hartwig contributes to "Little Theatres" an article on "Getting An Audience."

Read it.

And you should read both this monthly folder and the weekly Drama Calendar. Both issued by the Drama League.

The Little Theatre movement means that a public is being made for fine things. Five years from today a tour of an O'Neill play will be a matter of no risk.



Photo by Campbell Studios, N. Y.

PEARL SHEPARD

appearing with Charles Hutchinson in his forthcoming serial, "The Record Breaker," the George B. Seitz production to be released by Pathé

What Did Mr. Golden Say?

I can't believe that the Methodist Church instructed George A. Schiller of the "Thank You" company to either give up the stage or give up the church.

A few hours before I wrote this I asked a Methodist what he thought of it. And he said, "I do not believe it. It's the first time it has ever happened so far as I know. And I know other actors who are Methodists. The day of the barnstorming actor is past. To-day he has a very settled income and a home and is, on the whole, as self-respecting a citizen as any other class. Why the church should say that because a man is an actor he must give up his job I cannot understand. I repeat I don't believe it."

Read Chalif's Book

I recommend Chalif's latest book "Russian Festivals and Costumes" to you. It is interesting to the average reader, but it is of particular in-

matrimonial fate; what "Butter Week" is, and how Good Friday is observed; how the fast of Christmas eve is broken; how the Russian swain goes courting, and what the ceremonial of a Russian wedding feast is, especially how the bride is dressed and with what charms against evil fortune, her bridesmaids provide her, and how the Russian peasant "izba" is built, furnished and adorned; read the book.

"Nature's Nobleman" Reproduced

And that reminds me that I went to see Louis Mann in "Nature's Nobleman" a second time. I went because I had said I thought the play had any number of values and that the direction had been wrong.

The first night playing was quiet and uncertain.

And it needed the sort of direction Louis Mann himself could give it. Speed, variety, up, up and let the points be made.

And that is precisely what has hap-

EQUITY AND ACTORS ASSOCIATION TRYING TO EFFECT WORLD ORGANIZATION OF ENGLISH SPEAKING ACTORS

Arrangements Made For Members of Each Organization to Join the Other On Coming to United States or England

MEMBERS of the Actors' Association in England, or the Actors' Association in Australia, can now automatically become members of the Actors' Equity Association in the United States on their arrival in this country, and vice versa. This arrangement between the three organizations has been made in conjunction with a discussion, through the mails, in regard to a world organization of English-speaking actors, which would become a fact on the amalgamation of the three associations named.

A member of any of the three organizations, on arriving in the country over which one of the three has jurisdiction, can seek the protection of that organization, by the presentation of his membership card in the organization of his home country, and by paying the amount of dues pro rata, from the time he presents his card to the time when the next payment is scheduled by the organization to which he is transferring. Thus, a member of the Actors' Association of England, who comes to America, need only present his credentials from that organization, to become an Equity member here. If he arrives in January, he need only pay the sum of four dollars instead of the full amount of the semi-annual dues.

He would then be paid up until the next semi-annual dues are collected.

There has been some talk of the adoption of a universal contract for all three organizations, but this has been abandoned as not practical, due to the different conditions which exist

in show business in the different countries. For in America, Equity insists on closed shop, and has the strength with which to make such a demand. But in the other countries, England, for instance, the Actors' Association is not powerful enough to demand a closed shop, although it is a labor union, as is the Equity here.

Therefore, it has been decided that on a member of the Actors' Association becoming an Equity member, he will work under the rules and by-laws of the Equity contract, and upon an Equity member becoming an Actors' Association member in England or Australia, he will work under the conditions set forth by the organizations in those countries.

This is practically the first definite step towards a combination of the three organizations. It is doubtful, in fact improbable, that a World Council of the three organizations will be formed, it was stated at the Equity offices. For the arrangement which has been made practically covers every angle which may arise.

At a meeting of the Council of the Actors' Equity Association last week, it was decided to grant permission to any Equity member who so desires, to work for George M. Cohan, or any other independent manager outside of the United States or Canada, where the jurisdiction of the Equity does not extend. This is due to the fact that the other countries do not have the closed shop clause and Equity cannot forbid a member from working abroad.

Acts Shown Around Town

Syracuse, Dec. 7.—W. D. Wegfarth, the Keith house manager, pulled a new stunt this week in the form of a "good-will deed" in his arranging for weekly excursion trips around the city to all artists playing the big-time house. Beginning next Tuesday morning, a large bus will await all the artists appearing for the current week at the Keith house and "treat" them to a sightseeing trip to all the places of interest in the city. Wegfarth's slogan is that the performers playing his house in the future shall "know" the town other than just from the hotel to the stage entrance.

Shuberts Get Alice Lloyd

Alice Lloyd, the well-known English comedienne, sailed from London, Saturday, aboard the "Aquitania" to fulfill a contract just made with the Shubert Vaudeville Circuit. She will open at the Winter Garden.

Actors' Benefit in Frisco

San Francisco, Dec. 7.—A benefit for the Actors' Fund will be given at the Century Theatre in San Francisco Dec. 20th, and many of the prominent players in the current productions have volunteered their services.

Olga Petrova to Play Boston

Boston, Dec. 7.—Olga Petrova will appear in her own play, "The White Peacock," at the Selwyn Theatre, December 12th. "The White Peacock" is said to give Mme. Petrova wide scope for display of her histrionic talents. The production has been lavishly staged by the Selwyns. The engagement is for a fortnight only.

J. H. R.

Director Sued for Spanking Wife

San Francisco, Dec. 7.—Jacques Jaccard, film author, director and producer was charged by his wife with having spanked her in Los Angeles, and following that, of having come to San Francisco with some other woman. She wants \$1000 a month as alimony, for she claims that his income is \$2500 a month.

Corrine Tilton Marries Bert Levey

San Francisco, Dec. 7.—Corrine Tilton, the San Francisco girl who is headlining in her own vaudeville revue, in Oakland, slipped away from rehearsal recently and married Bert Levey. Levey is the head of the Bert Levey vaudeville circuit.



JACK MULHALL

Who is playing opposite Alice Terry in the Metro picture, "Turn to the Right"

Loew's Newark Opens Mon.

The new Loew's State Theatre will open in Newark on Monday, Dec. 12th. The new house has a seating capacity of 3,000 and will run a full week policy of pictures and five vaudeville acts. The theatre is beautifully decorated and is one of the finest of the Loew Houses. Mr. Marcus Loew, who will be present at the opening of the new house, is returning from Los Angeles in time to be at hand for the event.

Mayor Alexander Archibald and Governor Edwards are scheduled to be present at the opening exercises. A big movie and stage ball will follow the opening at the Robert Treat Hotel.

Shubert Vaudeville for New Ohio Theatre

Cleveland, Dec. 7.—There will be a change of policy at the Ohio and the Opera House here, to become effective Monday, Dec. 12. The Shubert Vaudeville, now at the Opera House, will be shifted to the new Ohio Theatre, built last season by the K. & E. interests. The first class legitimate shows will move from the Ohio down to the Opera House. The reason assigned for the change is the sentimental fondness of the older dramatic artists for the Opera House.

"Little Miss Raffles" Postponed

"Little Miss Raffles," the new musical comedy by Guy Bolton, Clifford Grey and Ivan Caryll, with Vivienne Segal and Lawrence Grossmith in featured positions, will not open in New York at the Astor Theatre on December 13th, as originally announced. The piece will play New Haven this week, and Wilmington and Atlantic City next week, and will come to New York during the holidays.

Syracuse Crescent Closes

Syracuse, Dec. 7.—The Crescent Theatre closed its doors during the past week as a first-run movie house. Philip Smith, the overseer of the futile attempt, bit off a "bit" more than he could chew, and consequently took a plunge into the hands of the "insolvency" authorities. The future policy of the house has not as yet been determined upon.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Address to the Office of the Association

A few managers have requested our members to work for half salary during the week before Christmas, rather than to accept a lay-off. The Council ruling in the matter positively forbids members to work for half salary, as such an arrangement is a breach of the Basic Agreement. Lay off if you have to, but don't be a party to anything which breaks the clauses of your contract.

A similar case was that of the company whose manager recently cancelled a date because he felt that the advance sale was unsatisfactory. The deputy of the company informed him that the players would have to be paid, in accordance with their contracts; but the manager requested the members of the company to accept a one-eighth deduction as a personal favor. The company agreed to this, although the deputy informed them that they were breaking the rules of their Association in doing so.

Obviously, if such a thing as this were permitted, managers would cancel dates at will, and actors would find themselves once more amid the conditions which prevailed before the strike. Stand for your rights, and back your deputy up, instead of belittling him. If he is in doubt, he can ask the Association for a decision in the matter.

A mysterious rumor that Equity is about to produce several shows is floating about Broadway. This story is further embellished with the "news" that these Equity shows are to go on the road. A number of members have called for information concerning them. Of course, the report has no basis. Equity is not about to produce any shows or to send any companies on the road.

Please include your address when writing to officials of the organization. A surprising number of members forget to do this, and then send us indignant letters asking why they have not been answered.

The Harms Song Publishing Company has donated two thousand copies of "The Equity Star" song, which was a feature of the Equity Annual Ball at the Hotel Astor last month, to the Association. This wonderful piece of music was written by Victor Herbert and Grant Stewart, our Recording Secretary. You can secure a copy by writing to Association Headquarters, in New York, and enclosing fifty cents.

Some of our members have asked why the editors of "Equity" did not include all the managers who owe our members money under the heading of "Defaulting Managers," printed in last month's issue.

It was because we have no desire to pillory managers who hold out to us any expectations that their debts may be paid. Often we have special information which makes advisable the omission of certain managers' names from this list. Consequently, only the men who in the opinion of our officials are difficult from a debt-collecting standpoint will be posted in "Equity."

FRANK GILLMORE,
Executive Secretary.

Is That So!

THE FLEMINGS, European dancers, have been engaged for Shubert Vaudeville and will arrive in New York on Dec. 19. They will make their first appearance at the Winter Garden the following week.

Mrs. Charles C. Craig, now playing the negress cook with **William Hodge** in "Beware of Dogs," will appear in Shubert Vaudeville in a one-act play entitled "Mammy," by **Philip Dunning**, who is appearing in the same production.

Joy Ellis, an English girl who appeared in *As You Were* at the London Hippodrome, will appear in "The Chocolate Soldier," which the Shuberts are reviving.

Harold J. Varney, recently in motion picture, has been signed to appear in "The Chocolate Soldier."

Donald Brian

will have **Felicia Murelle**, a Titian-haired beauty, who has recently come to America from Paris, as his dancing partner in the revival of "The Chocolate Soldier."

Yvan Servais, the French actor, who plays the part of **Count Sharnoff** in "Blossom Time," has taken out his first papers to become an American citizen. His family will join him in January.

Leo Simonson, scenic director of the Theatre Guild, who has recently returned from Europe, will speak at the Garrick Theatre, Sunday afternoon, Dec. 11, on "Modern Stagecraft in Europe." Mr. Simonson visited England, France, Germany, Austria and the Scandinavian countries.

Hon. William G. McAdoo and **Mrs. McAdoo** gave a theatre party last week at the "Greenwich Village Follies" at the Shubert Theatre. They entertained **Mrs. McAdoo's** sister, **Miss Wilson**, and **Judge Mantou**.

George F. Hayes and **Frank Lynch** have engaged **Paul Gerard Smith** to construct a vaudeville act around his song, "Oh, Baby," which was a riot at the N. V. A. Clown Night last Tuesday. They were the laugh and applause hit of the show with this comedy song.

Olive Oliver has been engaged to support **Frita Leiber** in his forthcoming season of repertoire at the Lexington Theatre in Shakespeare.

Frank M. Gillespie, who staged the dancing numbers in "Blossom Time," the operetta with Schubert's music, at the Ambassador Theatre, has been appointed stage manager of the production.

Betsy Ross

of the "Music Box Revue," has been awarded the prize of \$50 in gold offered by **Peter Anselmo** for the best name for his new dance-and-dine addition. Her suggestion was "Peter's Blue Hour."

Zella Russell and **Marion Ballou** are new additions to the cast of "Under the Bamboo Tree," in which **Bert Williams** is starring.

H. Cooper Cliffe, who made a big success as **Nobody** in "Everywoman," has been engaged for the cast that will support **William Faversham** in his revival of "The Squaw Man."

Albert de Courville, according to the London papers, is to produce his revue "Pins and Needles" in New York during the week of Dec. 26th. It has just closed in London.

"The Champion," in spite of the success attained here last season, is to be withdrawn this week. It plays the Bronx this week in the subway circuit.

A. H. Woods puts "Lawful Larceny," by **Samuel Shipman**, into rehearsal this week. **Margaret Lawrence** and **Elsie Mackaye** will be in the cast.

Ada Sterling, who gives illustrated lectures on "The Plays of the Hour," will give "The Great Broxopp" as her next.

Robert Edmond Jones

has designed the stage settings for the new **Clare Kummer** play, "The Mountain Man," which **Charles L. Wagner** will produce at the Maxine Elliott's Theatre, Dec. 12.

"Face to Face," by **Vincent Lawrence**, has **Richard Bennett** and **Violet Heming** in the leading rôles. It is trying out at Atlantic City this week.

Peggy Wood will play the leading feminine rôle in the musical version of "Pomander Walk."

Mr. and Mrs. Coburn will appear in vaudeville in a sketch by **George V. Hobart**. They will open in Washington at Keith's Theatre.

"The Workshop of Santa Claus" is a new holiday attraction at the Hippodrome.

Ben Ami will probably be the attraction at the Plymouth Theatre fol-

lowing **Miss Rambeau**. He will offer "The Idle Inn."

The Repertory Theatre will offer one or more plays here this season under the direction of **Augustin Duncan**. They will open on Dec. 26th with a French adaptation.

Edward Arnold

who created the rôle of **Burr Winton** in **Langdon McCormack's** "The Storm," will head the cast of the vaudeville sketch which has been made from that stage play. It opens next Monday.

Allan Pollock, starring in "A Bill of Divorcement," was the principal speaker at the Book and Play luncheon, arranged by **Miss Emma P. Mills** at the Hotel Biltmore.

Governor Cox

of Massachusetts was the guest of honor at the Saturday matinee performance of **Lionel Atwill** in "The Grand Duke."

"Experience" will be revived by **Comstock** and **Gest** during the first week in January.

Bert Williams Opens

Cincinnati, Dec. 5.—"Under the Bamboo Tree," the new musical comedy by **Walter De Leon** and **Will H. Vodery**, with **Bert Williams** as the star, opened here to-night. The company is a large one and includes such names as **Zella Rambeau** and **Marion Ballou**, **Eva Puck**, **Esther Howard**, **Harry K. Morton**, **Sam White**, **James Marlowe** and **Muriel Manners**.

Lipkowska Sues Savage

Pittsburgh, Dec. 7.—**Lydia Lipkowska**, prominent grand opera star and a member of Chicago Grand Opera Company, who until recently was singing the rôle of **Sonia** in "The Merry Widow," has filed suit against the **Henry Savage** Company, which is staging the revival of that opera. She seeks to recover \$26,125, which she claims is due her for breach of contract.

She attached the receipts of the company which appeared last week at the Nixon Theatre, securing a writ of foreign attachment in the Common Pleas Court here. The defendant company furnished a bond of \$60,000, which prevented the receipts from being tied up pending the trial of the case.

Edith King Leaves "Thank You"

Edith King, leading woman in the comedy, "Thank You," at the Longacre Theatre, has given notice of cancellation of contract to **John Golden**. She gives as her reason that she must leave the play or the Methodist Church. **George A. Schiller**, of the company, did the same thing a week ago. **John Golden's** attorney advised him that religious reasons for cancellation are insufficient, and he intends to hold both actors to their contract "amicably, if possible, but legally, if necessary."

Thomas for Shubert Vaudeville

John Charles Thomas has signed with the Shuberts to appear in vaudeville. He made his debut at the Academy of Music in Baltimore on Monday, and comes into New York next week. A new musical play is being written for Mr. Thomas in which he will appear after the first of the year. He closed in "The Love Letter" on Saturday.

Cantor to Play Vaudeville

During the week of Dec. 18th **Eddie Cantor's** show, the "Midnight Rounders," will lay off. **Eddie Cantor**, however, will not remain idle. The Shubert Exchange in Chicago have booked him that week to do a single at the Tivoli Theatre, Chicago, at the highest salary **Ballaban** and **Katz** have ever paid for a single. He will do two shows a day.

Whitesides Resumes Tour

Walker Whitesides resumed his tour in "The Hindu" at Toronto, December 5th. The play has been slightly revised and a prologue introduced. The cast includes **Sidney Shields**, **Ian MacLaren**, and **Clarence Derwent**.

Shubert Garrick Opens

Milwaukee, Dec. 7.—The new Garrick Theatre was added to the chain of Shubert vaudeville theatres this week. The policy will be one-week stands. The opening bill has **Bessie McCoy Davis** as headliner.

Society Comedy in January

"The Help and the Helpless," a society comedy by **Thomas McKean** and **Grace Griswold**, will be given a subscription performance early in January. The theatre and cast will be announced later.



LILLIAN (BILLIE) DOVE

William Christy Cabanne's latest oncomer who proves to be a real find by her excellent work in the new R-C picture, "At the Stage Door"

SHUBERTS AND PANTAGES STOP PUBLICATION OF ROUTES

Order Press Departments Not to Give Vaudeville Dates Out

An order was issued from the home office of the Pantages circuit this week to the effect that the vaudeville dates, otherwise the routes, of the different bills all over the circuit, were no longer to be given out for publication in any trade paper or newspaper of any sort. The reason for this is given at the New York office of the Pantages circuit, as due to the fact that the acts playing their circuit have been annoyed by booking agents and representatives of opposition circuits, who have either kept sending letters, telegrams, or have been sending representatives around to see the acts with offers to leave the Pantages circuit and play opposition houses.

Whether this has been an annoyance to acts or not, the fact remains that the purpose of withholding routes from publications is due to a desire on the part of the Pantages office to keep the whereabouts of the different acts playing the circuit, a secret from the other circuits.

The Shuberts also issued orders this week to their press department to

withhold the vaudeville dates ahead from the newspapers. Whether this is also to be for an indefinite period, or for the week following the current one only, has not been stated. No reason for this action was given at the Shubert office.

The Fox office has never issued the weekly list of acts playing their circuit, principally because of "opposition" interference, and again because of the practice of completing their weekly bills at the latest possible moment. For several seasons acts playing the Fox time did not know where they are to play their next stand until they are about to leave the theatre where they were playing, the destination of the following engagement being given them on "get-away" night.

Since the Pantages shows, however, always travel intact and go direct over the route from start to finish, it is hardly probable that Pantages bills will cause anyone much trouble in procuring entire programs, since once they have opened, everyone is aware of their succeeding dates for the entire route.

Orpheum Declares Preferred Stock Dividend Only

At a meeting of the Orpheum Circuit, Inc., last week at their offices in the Palace Theatre Building, 1564 Broadway, it was announced that no dividend on the common stock has been declared for this quarter, but that the regular dividend of 2 per cent. on the preferred stock, payable January 1, 1922, to stockholders of record on December 15th, 1921 has been declared.

The following letter has been sent to the stockholders by Martin Beck, president of the big Western vaudeville organization.

"Orpheum Circuit, Inc.,
"1564 Broadway, New York,
"December 1, 1921.

"To the stockholders of Orpheum Circuit, Inc.:

"Your directors have this day declared the regular dividend of 2 per cent. on the preferred stock, payable January 1, 1922, to stockholders of record on December 15, 1921. No dividend on the common stock was declared for this quarter.

"In order that you may be informed as to the present condition of your company, I desire to say that the consideration which affected the decision of your directors in passing the usual dividend on the common stock for the present was the advisability of conserving the company's cash resources in order to complete our program for the development of our circuit of theatres. Moreover your directors feel that the retention of cash in our treasury at this time is unquestionably sound and good business policy.

"As the new theatres now under construction at San Francisco, Los Angeles and Oakland, and those just completed in Kansas City and Minneapolis, are similar to the State-Lake Theatre in Chicago in plan and policy, which has shown consistently

large earnings this year in the face of adverse conditions, we may expect that the new theatres will add very materially to our earnings, as well as greatly strengthen our circuit. Despite the fact that your company has been entirely without revenue from upward of five million dollars, invested in the construction of these new theatres, the company has earned so far this year approximately a million dollars after all charges and liberal depreciation reserves.

"With the return of normal conditions and our new theatres opened, we are confident that the company faces a very successful future.

"Respectfully yours,
"Martin Beck, president."

Dressler's Husband Dead

Chicago, Dec. 7.—Marie Dressler, the stage favorite and well-known comedienne, was hastily summoned to Chicago last week, by the news of the death of her husband, J. H. Dalton, at the Congress Hotel.

Miss Dressler, who was fulfilling a vaudeville engagement in St. Louis, made an over-night trip here and hastened to the Congress Hotel. Her husband J. H. Dalton, whose home is in Boston, had been suffering from diabetes for some time, but his death, according to the hotel officials, was somewhat unexpected. Mr. Dalton registered at the Congress Hotel November 22d and had been here ever since. Mrs. Dalton had been with her husband the first of the week, but had left for St. Louis where her vaudeville act is playing. She was nearly prostrated with grief at the unexpected death of Mr. Dalton.

Friedenwald in Chicago

Norman Friedenwald, formerly in the Putnam Building, has removed to Chicago.



One of the "Rip Van Winkle" gnomes in the Hodgkinson picture of the famous story

New Seattle House Opens

Seattle, Dec. 7.—Seattle's newest motion-picture house, the U-Neptune Theatre, was formally opened here last week. The U-Neptune is located on N. 45th street and Brooklyn, leased by the Puritan Theatre Company. E. L. Blaine and A. B. Gellerman are the principal owners, and the theatre is under the personal management of Mr. Blaine.

The theatre has a seating capacity of more than 1,000 on its two floors. There is a 12-foot stage equipped for either pictures or theatrical productions. All of the latest ideas in theatre ventilation, lighting, seating arrangements, have been incorporated in the new structure. The balcony is reached by easy inclines from the marble-decorated lobby. The decorations centre around the name of the theatre, there being many sea scenes with Neptune, King of the Sea. A mammoth pipe organ is installed and daily organ recitals will be a feature. The opening picture was "The Serenade."

Hollywood Hotel Popular

Los Angeles, Dec. 7.—The Hotel Hollywood here has inaugurated a series of weekly dances which are held on Thursday night. The Hollywood is proving to be one of the most popular hotels, if not the most popular, in this city, due to the excellent service and attention which its guests are given. George Krom, the manager of the hotel, is very well known to the profession and the visitors in Los Angeles soon become acquainted with him, for Krom is a wonderful mixer and his direction is largely responsible for the popularity of the hotel.

Canadian Symphony to Tour United States

The Canadian Symphony Orchestra, under the conductorship of George W. Weisman will arrive here in February to tour the United States. There are forty members of the orchestra. They will carry with them a feature film which will be part of the program, and two opera singers as soloists. They will play three days to one week stands, as well as one night stands. The tour will be under the management of Lester Rose.

DRAMATIC MIRROR

N. V. A. NOTES

By JERRY HOFFMAN

Take heed, N. V. A. members, and get busy, for this is the last week of the contest. The winner of the two tickets to the mezzanine on a Bohemian Night, will be announced next week. Meanwhile the contest is still open for suggestions as to a name for this column. No, we are not ending the contest at the request of Will Hays. In fact, so enticing is the prize that we know, were he an N. V. A., he would engage in the contest himself.

We also wish to announce that, by way of novelty and to completely reverse conditions, the Critics Clown Night at the club next week will be reviewed by a headline performer in the MIRROR, and an actor will at last be given a chance to publish his opinion of the Critic, while the latter performs for the Actors' entertainment. Karyl Norman, the Creole Fashion Plate, has consented to write a review of the affair for the DRAMATIC MIRROR. If Karyl can write as good as he can perform, we are going to get a different job on a newspaper. Selling them.

Lewis "Harry" Nilsen is again to be seen around the club, having returned last week from a tour of the Orpheum circuit with "Summertime," in which he is featured. Harry's mustache is still present, but we don't mind, for it sure is good to see him again. And Harry has no right to kick about any kidding, for, Harry, "you brought it on yourself."

Another return to the club of an old member was made by Barney Ward, who has been playing abroad for the past two years. We mean Europe. Barney has a new single, in which he will open on the Poli circuit on December 19th.

Rube Demarest, formerly of Demarest and Dahl, is now doing a new turn with Barney Williams. They broke it in recently at the Greenpoint, and to their surprise found, at their arrival at the theatre, that the manager had furnished them with the billing of "Two Regular Fellows." Rube said, "That manager must be a mind-reader." Modesty thy name is N. V. A. member!

Douglas Charles, of Franklyn and Charles, is wearing a dizzy look around the club nowadays, owing to the fact that Charlie, as those who owe him money call him, is to be married in Spring to Miss Helen A. Brennore. Charlie doesn't know whether to be a caveman husband or not. He says that she raved about The Sheik, after seeing the picture, so he is thinking of breaking her in on the Apache number.

Buster West, the boy demon-dancer-pool-player, has a new Temp-lar roadster, which he broke in on the Long Island Speedway last week. Buster and Pete Horowitz, who was with him, claimed that they were out after the speed record, and sure did Buster. Not so good.

Frank Donegan was showing his brother, Dan Donegan, around the club last week. The only people he was introduced to were Dick Dooley, Callahan, O'Shaunessy, McGuire, and a few more Russians whose names are too long to print.

Don't forget the contest. Let's hear from you.

RIVIERA OPENS New Brooklyn House Has Auspicious Opening

The new Riviera Theatre in Brooklyn at St. John's Place and Kingston Avenue was formally opened on Thursday evening, December 1st. The theatre is spacious and comfortable with sumptuous furnishings and superb decorations in gold and old rose. There is a novelty in the seating arrangement in that there are no boxes either in the orchestra or above. The seating capacity is over 2,500.

The house will play a split-week policy, with a feature film and six acts of vaudeville booked by *Danny Simmons*. Mr. Rittenberg is the house manager. The Riviera orchestra is under the leadership of *Ben Schwartz*, with *S. W. Lawton*, as the general musical director, supervising.

Many prominent persons were present at the opening night. Several potential motion-picture stars were presented to the audience. Motion pictures were taken at the theatre of the stars and likewise of the audience.

Julius Tannen was present as master of ceremonies, although he has officially retired from the stage. The new *Harold Lloyd* picture, "*Never Weaken*," opened the evening's entertainment. The program was introduced by *Cooke, Mortimer and Harvey*, cyclists, who offered "*A Ball Game in the Dark*." *Eddie Greenlee* and *Thaddeus Drayton*, the boys who talk in five languages, followed. *Jack and Irving Kaufman* put over a bunch of songs. *Roscoe Ails* and *Kate Pullman* danced their customary stunts.

The *Four Mortons*, *Sam, Kitty, Martha and Joe*, in "*Wearing Out the Green*," proved as popular as ever. *Margaret Young*, with her inimitable delivery of songs, delighted the multitude with her pleasing rendition of popular ditties. *William and Joe Mandel* scored in "*An Unusual Occurrence*." *The Lightner*

Sisters and *Newton Alexander* offered a one-act musical comedy, featuring *Winnie Lightner*, which was full of laughs and a couple of good melodies. The audiences at the Riviera, judging from the opening night, seem to fall for the obvious kind of comedy, often labeled "hokum" by those in the know.

The Brooklynites have every reason to be proud of their new theatre. The B. F. Keith and B. S. Moss organizations can easily supply them with the form of entertainment they desire, no matter what variety it is. It is up to Brooklynites to show their appreciation by giving the house the proper support. They undoubtedly will.

Fox Settles Libel Suit

San Francisco, Dec. 7.—The Fox Vaudeville Corporation, employing *Tom Mix*, has settled the libel suit brought against the corporation and *Tom Mix*. The action was for \$20,000, and was based on some letters written by *Charles Bird*, manager of the *Mix Corporation*, in which he made charges that *Mix* was "sandbagged" into buying \$250 worth of carnival tickets for a San Francisco carnival.

Harry Lee Wins Prize

The Poetry Society of America announces that the prize of \$500 offered in the *William Lindsey* Contest for poetic drama has been awarded to *Mr. Harry Lee* for his four-act play, "*Il Poverello*." One hundred and forty-five plays were submitted in the contest. The judges were *George Arliss*, *George P. Baker*, *Clayton Hamilton* (resigned and replaced by *Jane Dransfield*), *Jessie B. Rittenhouse* and *Stuart Walker*.

Long Tack Sam to Sail

Long Tack Sam is to sail for Europe on December 8th on the liner *George Washington*. While in Europe he will be on the look-out for material to bring back

Mrs. Hoyt With Faversham

Mrs. Lydig Hoyt, New York society leader, will become *William Faversham's* leading woman in his revival of "*The Squaw Man*." A few months ago Mrs. Hoyt started society by entering the motion pictures, but after appearing in a single film she abandoned that field.

Mrs. Hoyt is already rehearsing with *Mr. Faversham*, playing the rôle of *Diana, Countess of Kerhill*. "*The Squaw Man*" will open out of town in a few weeks, and will come to New York in January.

When it was announced that Mrs. Hoyt intended to seek a film career, early last April, it was declared that she was taking the step because society, as she was required to follow it, was "driving her mad." At that time she had great difficulty in overcoming her husband's objections to her entering the movies, but finally persuaded him. She appeared in a single film, entitled "*The Wonderful Thing*," which had *Norma Talmadge* as its star, and according to all accounts the motion pictures did not come up to her expectations.

Actor Shot by Porter

Elmira, N. Y., Dec. 6.—*Harry Wallace*, of the *Eleanor Pierce Co.*, is in the *Elmira Hospital* suffering from a bullet wound, the result of a revolver shot, fired by a colored porter of a local hotel where *Mr. Wallace* was staying for the week. The porter has been arrested and will be held until the outcome of *Mr. Wallace's* condition has been ascertained. It is understood that *Wallace's* condition is very serious. The shooting was the result of a fight between *Wallace* and the porter.

Ditrichstein in New Comedy

"*Face Value*," a comedy adapted by *Solita Solano* from the Italian of *Sabatino Lopez* was presented by *Leo Ditrichstein* at the *Lyric Theatre*, Philadelphia, December the fifth.

One-Night-Stand Circuit Formed

A new vaudeville circuit of one night stands has been formed by *Henry Morgenstern*, with offices at the *Putnam Building*. The circuit is to cover Long Island and parts of New Jersey, playing picture houses which offer a program of seven vaudeville acts on one night of the week. The contract calls for six performances a week for three consecutive weeks. The circuit pays \$15 a week for a single and \$30 for double. The salary is net, as there are no commissions, and transportation is free. The acts are transported by bus to the following stand after each performance. The contracts are for six nights a week, for three consecutive weeks.

New Repertoire Company

A new repertoire organization, including a number of well-known players, will take possession of the *National Theatre* late this month, and plan to produce a series of plays for engagements of four weeks each. Included in the organization, which will be known as the *National Players, Inc.*, will be *George Nash*, *Charlotte Walker*, *Wilton Lackaye*, *Maclyn Arbuckle*, *Harry Mestayer*, *Edmond Lowe*, *Ignatio Martinetti*, and *Carrie Radcliffe*.

The *National Players* will present established plays as well as new ones, and will play at a \$2 scale except on Monday and Tuesday nights, when \$1.50 will be the top price.

Mary Anderson Touring

Minneapolis, Dec. 7.—*Mary Anderson*, who is starring in "*Too Much Married*" and "*Bluebeard, Jr.*," has been making personal appearances at the *Blue Mouse Theatre* during the week of December 3. She will appear in person at the *Blue Mouse Theatre*, St. Paul, the week of December 10, prior to starting a tour of the road.



May Allison, the lovely Metro star, smiles captivatingly at you while she basks in the glorious California sunshine that turns her hair



to gold. But she appears to be just as joyous in the winter garb which introduces a gorgeous fur collar and saucy fur-trimmed hat



Oh, it's nice to be a debutante with golden bobbed hair, soulful blue eyes, a disposition that betrays itself at the corners of the mouth, and to make life quite perfect, a dancing frock designed by the Margé Studio in Butterfly taffeta. It's like having one's cake and eating it, translated in clothes parlance as wearing a long skirt and enjoying all the fascinations of the short ones, when there is a deep hem of the Indestructible Chiffon Voile in the same delicate rose hue. And when the dance is over this same happy debutante can fold around her this evening wrap of black Indestructible Chiffon Voile, shimmering with the metal threads of the embroidered design and appearing darkly blue because of the jacquard Pussy Willow Satin lining

If you are going to adopt the Spanish, why not enjoy all the grace, the nonchalance, the charm that lurks in the supple silks, the dangling fringes, the red-heeled slippers and the other perquisites of the bewitching Spanish Señorita? Why not, indeed, echoes Zoe Barnett, of "Blossom Time," and entwines herself in this characteristically Spanish wrap of Mallison's crêpe matelassée to which the Rotary Frocks, Inc., have added yards and yards of fringe



Photo Old Masters

Broadway Buzz

By Jim Gillespie

SAM HARRIS, one of Broadway's best little news detectives, can always be seen with the collar of his overcoat turned up. Since the cold weather set in Sam has staked so many unfortunates that he hasn't even got the heart to turn down his collar.

A Few Tips On Tips

The life of a vaudeville actor is just one tip after another.

He tips the stage hands, the orchestra boys, the spotlight boy, the call boy, the stage-door man, and spends the remaining few dollars to get out of town.

A tip off a performer is a tip off to the following crew that said actor is tip-top.

Performers are known for their charitable dispositions. Whenever the occasion arises they even tip their hats.

Talk is cheap, but some of the boys distribute it free of charge. These fellows take great delight in tipping their mitts.

Upon receiving a tip a fellow will immediately voice his appreciation.

Which makes it appear that the answer is always on the tip of his tongue.

When speaking of charity we must not overlook the farmers.

Their tips come in bunches even though they are in the form of asparagus.

When it comes to supplying tips there is very little difference between farmers and actors. They both have to dig down in order to produce.

Most actors have become so accustomed to tipping that they even smoke cork tip cigarettes.

Occasionally you will run across a performer who kicks about tipping. His tip usually comes from the tip of his toes.

The fellow who insults a performer for not giving him a tip usually hawls out a beggar for soliciting charity.

As said before, a performer's life is just one tip after another. Pretty soon they will be tipping traffic cops for the privilege of crossing the street.



Dear Sir:

Is there a song published entitled, *I'm Waiting For Ships That Never Come In?* SWIFFTLY.

Yes, and if we are not mistaken it was dedicated to Sir Thomas Lipton.

Milt Hagen, well-known scribe, was trying to secure one early morning a cup of "red tea," his favorite breakfast beverage, but in vain. "Drat these blue laws," he sagely observed, "first thing we know they'll be passing a law making it a crime for babies to be born naked."

Performers who enjoy long runs usually ride in taxi cabs.

Illuminating the Subject

A cop walked into a woman's dressing-room the other night to find out if actresses really smoke. He found his match, was fired for his trouble, and now hopes to get a light sentence.

Should "Her Salary Man" fail to meet with public approval it will probably be due to the lack of suggestiveness in the bedroom scene.

Wanted—Man to clean out bank. Small salary but big opportunities. Dewey Robb. First Nat'l Bank.

The Naked Truth

Modiste—"Do you want a low-cut gown?"

Ambitious Flapper—"Well, not too low. Make it about knee length."

Because a person gets hit by a bus is no reason why they should become stage struck.

Manager—"How many sides did you have in your last show?"

Amateur—"Why-er, there were no sides. We all worked happily together."

Faded

A colored gentleman who spoke twenty-eight languages entertained at the N. V. A. Clown night last week, and after answering questions in various tongues, Walter Winchell asked if he could speak deaf and dumb. The gentleman was about to reply, but Harry Crawford saved him the trouble by introducing a pair of dice.

Appropriate Dishes for Various Professions

Brick Layers—Brick ice cream.
Carpenters—Plank steak.
Geniuses—Noodle soup.
Musicians—Hominy.
Gamblers—Juicy steaks.
Comedians—Applesauce.
Theatrical Magnates—Angel Cake.
Electricians—Currants.
Wrestlers—Force.
Pugilists—Cauliflower.
Dentists—Pullet.
Chiropodists—Corn.
Jewelers—Carrots.

Some performers have been laying off so long that they're afraid to accept a date for fear of getting stage fright.

Eight shows to be revived by Christmas.—Headline.

Let's hope the public will honor the holiday offering by their presence.

Signs of Prosperity

More houses going up, including the rents.

Thousands of performers being kept busy—looking for work.

Actors playing to capacity houses—at the N. V. A. Club on Tuesday nights.

On Fifth Ave. ice cream sodas have been reduced—to 44c.

Men's clothing has dropped—the pants now reaching below the ankle.

Food also drops—whenever we are lucky enough to get a mouthfull.

Ex-service men to receive bonuses—if they live long enough.

Women's clothes dropping—to an inch below the knee.

Taxicab rates to be adjusted—to a higher scale.

Railroads promise to come down—whenever they're on a hill.

Sheet music in great demand—by performers.

Phonograph companies report record sales—lowest in history.

Furniture will come down—if you throw it out the window.

Good shoes are now selling at ten dollars—a piece.

Bootleggers report business better than ever—and we believe them.

A well known performer reported late for a matinee this week owing to the fact that he had been playing golf. However upon arriving at the theatre he had the satisfaction of being in a hole.

A Pinched-Back Model

Have you seen the open air haberdasheries on Broadway where leather-lunged gentlemen sell silk ties for fifty cents? A cop patronized one of them this week and after buying a tie he reciprocated by giving the peddler a collar.

Jimmy Flynn will now sing his latest success entitled, "When a homely girl says she's in love she means the Love In Tennis."

Some girls dress for comfort, but the majority undress for the same reason.

Or Join A Dance Act!



Now Playing Our 3rd Successful Week at the Winter Garden

MAXIE AND GEORGE

Dancers. Ten Minutes, in One.
(Reviewed at Winter Garden)

"Oh, boy, what a dancer!" This was the remark that could be heard from various parts of the house when Maxie danced. His new partner, George, gave him a good race, but Maxie is supreme. He danced his way into the hearts of the entire house Monday evening. Steps that very few dancers to-day can do are the ones that Maxie does the easiest. Both

boys danced well together, and as far as the turn making good in vaudeville, they could stay indefinitely in the two-a-day and make more than good. Of course, Maxie is poor when it comes to talking and trying to put over a joke or two, but if he would just take his time when talking and make sure what he is saying he could do much better. Both boys walked away with the applause hit of the second half, and that's doing something on the bill here.

Rose—Mirror—Nov. 22—Winter Garden, N. Y.

Maxie and George repeated the success of the 44th Street last week and their own appearance with Frank Fay at the Garden several weeks ago. This brace of slim high brown steppers "wowed" the next to closing. They were listed No. 4, moving all the way down, and it is doubtful if any other act in the line-up could have taken up the running after the Hannafords.

Ibsen—Variety—Nov. 23—Winter Garden, N. Y.

Personal Direction—MAXIE McCREE

Christmas Mirror

OUT

the latter part of December

*Remember
Last Year's!*

*This Year's
is Better Yet!*

Reserve your space now and send in your copy later.
This will give you position in the front of the book.

133 W. 44th St., New York

SEE ALL THE SHOWS IN YOUR TOWN

☞ DRAMATIC MIRROR issues a pass card to all of its correspondents. This card is good for two complimentary seats for every show that comes to your town.

☞ All you need do in return for this pass card is send in a report of the shows you see.

☞ If you want to become a correspondent tear out this advertisement, write your name and address in the margin and send it in today before someone else beats you to it.

☞ If you live in New York City or Suburbs come in and ask for Mr. G. J. Hoffman.

DRAMATIC MIRROR

133 WEST 44th STREET,

NEW YORK

PRE-PUBLICATION ANNOUNCEMENT

TO ALL SINGING ACTS—

We offer you an opportunity to secure some absolutely

NEW UNPUBLISHED SONG MATERIAL

and identify yourself with the introduction of one of the many good song numbers we are in a position to offer you. If you have room in your act for one or more good numbers, visit our professional department at once, as we are prepared to supply songs that will fit most any occasion. Out-of-town acts may either write or phone their requirements to our professional manager and we will mail copies of songs suitable.

KNICKERBOCKER HARMONY STUDIOS,

FRANK A. BRADY, Professional Manager,
1517 BROADWAY, NEW YORK CITY

The New Plays

"THE VARYING SHORE"

Elsie Ferguson Returns

Play in three acts, and prologue and epilogue. By Zoe Akina. Staged under the direction of Sam Forrest. Scenes by Uitt and Wickes for Act I. Others by R. W. Bergman. Scenery built by McDonald. Gowns by Henri Bendel, Inc. Produced by Sam H. Harris, at the Hudson Theatre, Dec. 8.

CAST

Laura..... Sylvia Gough
Marie..... Margot Ruman
Roger..... Harris Gilmore
Tom..... Donald Bethune
Larry Stargis..... Charles Francis
The Ghost of Madame Leland.....
Miss Ferguson
Garrett Treadway..... Paul Everton
An Englishman..... Herbert Evans
Hester..... Geraldine O'Brien
Richard..... Rollo Peters
Madame Leland (Julie Venable).....
Miss Ferguson

"The Varying Shore" is just another tune on the same Akina theme. And it would seem to suggest that she has but one string to her bow. "Declassé" and "The Varying Shore" are much alike notwithstanding that the persons concerned are from different parts of the world. Each has practically the same problem. Each ends in much the same way.

And if you come back at me with, "But what's the objection to that?", I answer at once, "None." But the Akina talent, I think, can do another idea. Another story. Another viewpoint. What, for example, can she do with a man's story? Let us see.

But to the new play. It tells a story backwards. Instead of telling a story so that we are interested in what will happen next, the method is that of what has happened and then what has happened before that, and so on. In such a sort of tech-

Elsie Ferguson In "The Varying Shore" and "The Fair Circassian" Open

nique there is a great deal of suspense and cleverness, but only at the very end does it fail because the prologue and the epilogue are the same. We have forgotten what happened in act one by the time the epilogue arrives. In other words, in the epilogue the two characters are aged, say, seventy. In the third act they are aged sixteen. In the second act say twenty-five. And in the third act about forty. In this way we become somewhat confused. Still the epilogue doesn't matter so much since we know the end all the time. And doubtless that is why Miss Akina wrote it that way. She sensed what others would call an unhappy ending and so she wrote the end at the beginning.

A girl gives herself to a young Virginian. And when she learns he does not love her she runs away. That's act three. In act two she leaves another man for the same reason. In act one the man who is about to marry her decides it is too risky for his position. And all through is a beau who has been constant. Tell the story the other way (act one, act two and act three) and it is as the play is done.

The story is interesting and often dramatic but rarely is the drama very vital. The scenes are all so very long. Far too long. There seems to be constant repetition and only the ablest sort of direction could have made it hold. Too much comment

Miss Ferguson was occasionally magnificent and often very monotonous. And the fault was as much hers as Miss Akina's lines. A voice which is as individual as hers must be used with the greatest possible care and thought to avoid the voice seeming to be always in the same key. An actress who can do what she did at the end of act three is an able actress.

The cast with few exceptions was splendid. Rollo Peters was a triumph. He will certainly go far. Paul Everton, Geraldine O'Brien, James Crane in a too small part, Charles Francis, Wright Kramer—acting of the finest.

Again Sam Forrest proves what a craftsman he is. I know of very few men who could have made this play move as it did. S. JAY KAUFMAN.

"THE FAIR CIRCASSIAN"

New Comedy at the Republic

Comedy in four acts, by Gladys Unger. Produced at the Republic Theatre, Dec. 8.

CAST

Prince Mirza Fatoullah Khan..... Claude King
Moussa Beg..... John H. Brewer
Imael Beg..... Berkley Huntington
Londies..... Robert Fischer
Lala..... John Smith

Gladys Unger wrote "The Fair Circassian." Miss Unger is an American who has lived many years in London. That is the chief fault of her play. She has lived there so long that she is out of touch with the speed—forgive the word—of our audiences. In "The Circle" Maugham

shows he has learned it by coming here and studying our audiences. This in spite of his having gone back to write it in London and having produced it first there. We—that is, our average audiences—do not want the t's crossed and i's dotted. They do not want the story told so that they can anticipate the story. Or the telling of the story.

Miss Unger has an interesting story to tell. A theatrical story, it is true, but a story that even the wise-ones will want to follow. But will they want to follow it when they know it. And I am inclined to think they will know it almost immediately after the characters are before us. That's its chief fault. And can even now be remedied.

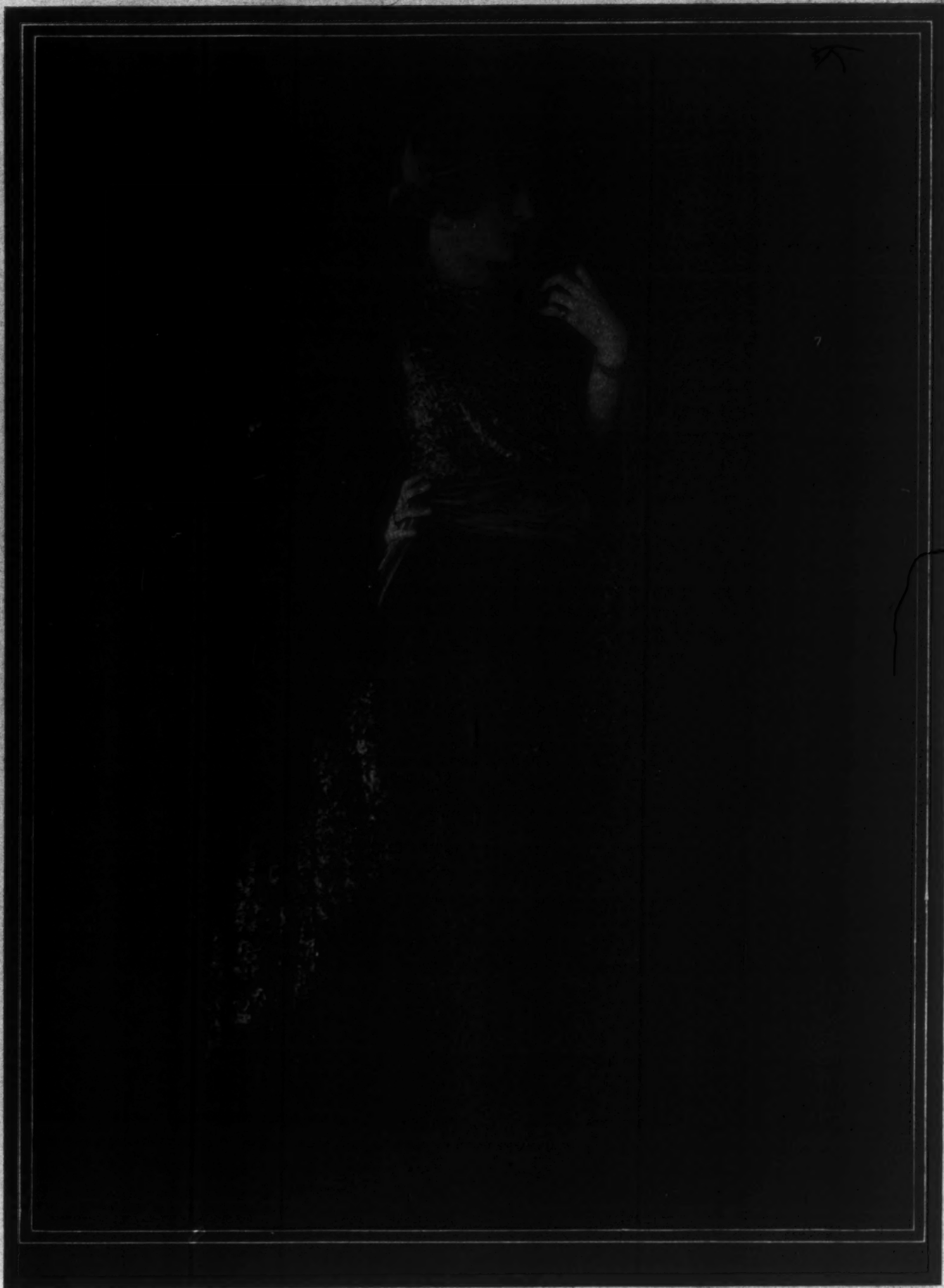
The four acts should be condensed to three. Many of the long speeches and bits of business should be cut and the story should be thus allowed to tell itself.

The quality is semi-satire and semi-melodrama. Both in their way quite good. The Persians poking fun at the English civilization is particularly good. And well done. And the melodrama of the slave girl brought as gift to the English prince and then by virtue of being on English soil being free, is good too. So good, in fact, that I am surprised that Clifford Brooke who knows our audiences didn't induce Miss Unger to cut the play and allow him to let it play faster. And so good that even now it stands a chance of succeeding.

Margaret Mower is not a Lenore Ulric. And it is a Lenore Ulric part. Claude King was splendid as the Persian. S. JAY KAUFMAN.

BROADWAY TIME TABLE—Week of Dec. 12th

Play	Principal Players	What It Is	Theatre	Location	Time	Est. Week's Sale
"Alias Jimmy Valentine"	Marjole Gilmore and Otto Kruger	Reviewed in this issue	Dec. 8 Gaiety	Bway & 40th	8.15—W. & S. 2.15	1st week
"Ambush"	Frank Reicher	Very good drama	Nov. 2 Belmont	East 40th	8.20—Th. & S. 2.20	Capacity
Anna Christie	Frank Shannon, George Marion	An O'Neill Drama of the Sea	Nov. 28 Vanderbilt	West 40th	8.20—W. & S. 2.20	30,000
The Bat	Edna Miller, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23 Morosco	West 40th	8.20—W. & S. 2.20	Capacity
Beware of Dogs	William Hodge	Small town comedy	Oct. 8 30th Street	West 30th	8.20—W. & S. 2.20	Closing
A Bill of Divorcement	Alan Pollock, Janet Beecher	Very good drama	Oct. 10 Times Square	W. 42nd	8.20—W. & S. 2.20	214,000
Blossom Time	Oiga Cook, Zoe Barnett, Wm. Danforth	Excellent musical play	Sept. 25 Ambassador	West 40th	8.20—W. & S. 2.20	Capacity
Bluebird's Eighth Wife	Isa Chaire	French farce	Sept. 19 Ritz	West 40th	8.20—W. & S. 2.20	Capacity
Bomb	Al Jolson	Jolson at his best	Oct. 6 Tolson	West 30th	8.20—W. & S. 2.20	Capacity
"Bought and Paid For"	Helen MacKeller	Reviewed in this issue	Dec. 7 Playhouse	East 40th	8.20—W. & S. 2.20	1st week
The Circle	John Drew, Mrs. Leslie Carter	Star cast in Maugham play	Sept. 12 Selwyn	West 40th	8.20—W. & S. 2.20	Capacity
The Claw	Lionel Barrymore	Typical Barrymore vehicle	Oct. 17 Broadway	West 40th	8.20—T. & S. 2.20	111,000
Daddy's Gone A-Hunting	Marjorie Rambeau	Good play by Zoe Akina	Aug. 31 Plymouth	West 40th	8.20—T. & S. 2.20	90,000
Dem. Virgin	Hazel Dawn	Risque comedy	Oct. 18 Eltinge	West 42nd	8.20—T. & S. 2.20	Capacity
"The Dream Maker"	William Gillette	Detective comedy	Nov. 21 Empire	Bway & 40th	8.20—T. & S. 2.20	Capacity
Dulcy	Lynn Fontanne	Highly amusing comedy	Aug. 1 Frisco	West 42nd	8.20—W. & S. 2.20	113,000
Everyday	Talullah Bankhead	Fair comedy	Nov. 15 Bijou	West 40th	8.20—W. & S. 2.20	Capacity
The First Year	Frank Craven	Comedy of small town life	Oct. 20 Little	West 44th	8.20—W. & S. 2.20	17,500
"The Fair Circassian"	Margaret Mower, Claude King and John H. Brewer	Reviewed in this issue	Dec. 6 Republic	Bway & 42d	8.20—W. & S. 2.20	Capacity
Get Together	Fokine, Fokine, Charlotte	Entertaining Hippodrome show	Sept. 2 Hippodrome	6th Av. & 43d	8.15—Daily 2.15	845,000
Good Morning Dearie	Ada Lewis, Louise Groody	Excellent Musical Show	Nov. 1 Globe	Bway & 40th	8.20—W. & S. 2.20	Capacity
The Grand Duke	Lionel Atwill	French Drama	Nov. 1 Lyceum	West 40th	8.20—T. & S. 2.20	Capacity
The Great Broxopp	Iden Payne	Light Comedy by A. A. Milne	Nov. 15 Funch & Judy	East 40th	8.20—F. & S. 2.20	94,000
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 15 Booth	West 40th	8.20—F. & S. 2.20	Capacity
Greenwich Village Follies	Irene Franklin, James Watts	John Murray Anderson revue	Aug. 20 Shubert	West 44th	8.20—W. & S. 2.20	Capacity
"Her Salary Man"	Ruth Shepley	Pleasant comedy	Nov. 28 Cort	East 40th	8.20—W. & S. 2.20	17,000
The Intimate Stranger	Billie Burke	Charming & diverting comedy	Nov. 7 Henry Miller's	West 40th	8.20—Th. & S. 2.20	Capacity
"Kiki"	Lenore Ulric	Excellent character study	Nov. 20 Belasco	East 44th	8.15—Th. & S. 2.15	Capacity
Lilies of the Field	Marie Doro, Norman Trevor	Comedy Drama	Oct. 3 Klav	West 40th	8.20—W. & S. 2.20	110,000
Lillem	Joseph Schildkraut, Eva Le Gallienne	Fantasy by Molnar	Apr. 20 Fulton	West 46	8.15—Th. & S. 2.15	Capacity
Main Street	Alma Tell, McKay Morris	Dramatized Novel	Oct. 5 National	West 41st	8.20—W. & S. 2.20	35,000
Midnight Frolic	Will Rogers, Carl Randall	Zeigfeld production	Nov. 17 N. Am's dam Road	West 43d	11.00—	Capacity
Music Box Revue	Sam Bernard, Wm. Collier, Florence Moore	Gorgeous revue	Sept. 22 Music Box	West 40th	8.20—W. & S. 2.20	Capacity
Nature's Noblemen	Louis Mann	Comedy Drama	Nov. 14 Apollo	West 43d	8.20—W. & S. 2.20	17,500
The O'Brien Girl	Elizabeth Hines, Robinson Newbold	Excellent Musical Revue	Oct. 3 Liberty	West 43d	8.20—W. & S. 2.20	Capacity
The Perfect Fool	Marilyn Miller, Leon Errol	A better-than-usual revue	Nov. 7 Geo. M. Cohan	Bway & 42d	8.20—W. & S. 2.20	Capacity
Sally	Miller & Lynde, Sisale & Blake	Superior musical comedy	Dec. 21 New Amsterdam	West 42d	8.20—W. & S. 2.20	Capacity
Shuffle Along	Ernest Truex	Negro musical comedy	May 23 63rd Street	West 63d	8.20—W. & S. 2.20	50,000
Six Cylinder Love	Arnold Daly, Blanche Yurka	Clever automobile comedy	Aug. 20 Sam H. Harris	West 42d	8.20—W. & S. 2.20	Capacity
"The Wife With a Smile" and "Bouabouche"	Julia Sanderson	Arnold Daly in double bill	Nov. 28 Garrick	East 30th	8.20—Th. & S. 2.20	17,000
Tangerine	Edith King, Harry Davenport	Average musical comedy	Aug. 9 Casino	Bway & 30th	8.20—W. & S. 2.20	Capacity
Thank You	B. F. Keith Features	Moralistic Comedy	Oct. 3 Longacre	West 40th	8.20—W. & S. 2.20	Capacity
Vaudeville	Shubert Advanced Vaudeville	Weekly change of bill	Palace	Bway & 47th	8.00—Daily 2.00	Capacity
Vaudeville	Shubert Advanced Vaudeville	Weekly change of bill	44th Street	West 44th	8.15—Daily 2.15	Capacity
Vaudeville	Shubert Advanced Vaudeville	Weekly change of bill	Winter Garden	Bway & 50th	8.15—Daily 2.15	Capacity
The Verge	Provincetown Players	Dramatic play	Nov. 14 McDougall St.	38th & B'way	8.20—W. & S. 2.20	1st week
The Wandering Jew	Tryon Power	Intensely interesting play	Oct. 26 Knickerbocker	West 42d	8.20—W. & S. 2.20	111,000
"The Wildcat"	Marion Greene	Spanish music-drama	Nov. 20 Park	Bway & 50th	8.15—W. & S. 2.15	Capacity



DRAMATIC MIRROR

ALICE LAKE

the Metro star, as she appears in her new picture "The Hole in the Wall." Miss Lake, whose black tresses are familiar to picture-goers has suddenly turned blonde, but here's the secret—the spun-gold hair is a wig.

In the Song Shops

By Jim Gillespie

Introducing Ben Schwartz—Triangle Opening Chicago Branch—Remick Buys Yoo-Hoo



JIMMY McHUGH

the hustling professional manager of the Jack Mills concern, whose hard work and wide acquaintance among show people has been greatly responsible for the Mills catalog going over to smashing results. At present, Jimmie is working day and night on the firm's new number, "Dear Old Southland," which gives promise of becoming one of the season's sensations. Jimmie is also advocating "Say It With Liquor," a melodious beverage with an intoxicating lyric

A NEW music publisher has just pushed his smiling countenance over the music horizon who answers to the name of Ben Schwartz. Ben's career takes one back to the old dime novel days when we used to play hookey from school and invest our spending money in such books as *Out To Win*, or *On The Road To Fame and Fortune*. At the tender age of fifteen Ben started out to conquer the world. Most kids at that age are fond of playing and Ben was no exception, except that his playing was done on a piano. Confining his efforts to Broadway palaces where festivities are marked by the constant burning of midnight oil, Ben could be found massaging the ivories while the patrons strutted to the charms of his syncopation. Playing popular music became so popular with Ben that he naturally became interested in the home-made brand of sharps and flats, which resulted in his manufacturing a couple of tunes.

His Friends Said

they were great songs and then proved their friendship by advising him to forget about song writing. "Stick to the piano, kid, there's a million song writers and you haven't got a chance," was their consoling advice. Ben stuck to the piano and also stuck to song writing, the results of which you shall read about in the following chapter.

The scene takes place in a prominent Broadway Blues Dispensary. Ben has just finished feeding the piano and a well-dressed gentleman is seen approaching him. The gen-

tleman wishes to know the name of the last melodious dish and Ben informs him that it is one of his own delicacies which he originated without the aid of a cook-book. The gentleman satisfies his epicurean curiosity by testing a few more of Ben's melodious morsels and then almost causes a panic by calmly asking Ben how he would like to head his own music publishing house. Upon being revived Ben remains conscious long enough to sign on the dotted line and then proceeds to take another nose-dive into the arms of Morpheus. Chapter three finds Ben at the head of his own concern incorporated under the title of *The Ben Schwartz Music Co.*, with headquarters in the Hilton Building, 1591 Broadway. He is starting with a catalog of four songs written by himself and is surrounded by a staff consisting of Charles C. James, President, Isador Schwartz, Secretary and Treasurer, and Louis Cohn, General Manager. No doubt you have already guessed the name of the gentleman who is responsible for Ben's rise to fame. Yet it is Charles C. James, a broker and member of the Consolidated Stock Exchange, with offices in Wall Street, Times Square Building, and Bowling Green, Ky. As Louis Cohn would say, "Success comes to he who waits, but you do not have to be a waiter in order to meet it."

Lou Fordan

who recently severed his connections with Shapiro-Bernstein is now thoroughly at home in his new surroundings in the Fred Fisher offices. Lou is the same old happy go lucky chap, always glad to see you and ready to discomode himself so as to satisfy the other fellow's wants. Right now he is up to his neck in work owing to his many friends who insist upon being introduced to the Fisher catalog. In procuring the services of Lou, Fisher has added an able lieutenant to his ever increasing staff.

We Just Received

a perfumed note with the monogram S. L. on the back of the envelope. Forgetting our conscience and using a paper cutter as a guide we almost ruined the dear thing in our anxiety to open it. However we were doomed to bitter disappointment. Instead of a bit of feminine handwriting we saw a masculine scrawl which read, Sid Lorraine is now General Professional Manager of the L. Wolfe Gilbert Music Corporation. Please don't give us another shock like that Sid, it ruined our whole day.

Sidney Mitchell who writes big songs and incidentally gets big dough for doing it is still nursing a bruised hand as a result of his becoming a

Noble of the Mystic Shrine. The big doings took place on the evening of Nov. 30 and now Sid finds himself a full fledged 32nd degree Mason. Of course Sid is tickled to death and who wouldn't be? From now on he will "Weep No More" about Masonic honors.

Al Lewis

of the Triangle Music Co., is packing his little gladstone in preparation for a trip to Chicago for the purpose of hanging the Triangle shingle on a certain building in the Windy Town. Owing to business conditions the Triangle firm find it necessary to open new offices, which may sound strange in view of the fact that more than one publisher has found it necessary to close. However, Al has his little ticket and is labeled for points West, so it looks as though Chicago is due for a number of thrills. The Triangle boys are hard at work on their new song, *Carolina Blues*, which will be pushed as a follow-up on *Spread Yo Stuff*. Dave Ringle and Rudy Wiedorf are the parents of the blue complexioned youngster.

According to Reports

Bob Efers and his gang of wind-jammers are raising havoc in the quiet little village of Philadelphia. Bob and his melody spillers are filling an engagement at the Hotel Adelphi where they have succeeded in awakening the patrons without the

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Yuck Me To Sleep	Yvette Regel
If You Like Me Like I Like You	Fritzi Layton
Dapper Dan	Pat. Arthur West
Eddie Leonard Blues	Tal and Ernie Stanton

aid of an alarm clock. Oh yes Bob is still married to his cornet. Should there be any children we'll bet the first will be triplets.

Through Joe Macey's typewriter we are informed that the genial Joe is now on the professional staff of Jack Snyder where he will assist Eddie Ross in looking after the wants of Frankie and the rest of the Snyder family. Joe claims Frankie is growing so fast that he will soon have to wear long pants.

The Rath Brothers

whose excellent athletic exhibitions have made them exceedingly popular with vaudeville patrons, are featuring *Moon River*, a waltz, throughout their act. The boys were telling Lee David about the merits of the song and defined it as being an intoxicating melody of rare elegance. We were about to break in on their dreams by asking if they had not got *Moon River* mixed up with *Green River*, until we happened to think that they

were strong men and far be it from us to contradict athletes.

While on the subject of Lee David we might just as well tell you that he and Benton Ley have completed a new number entitled *All My Life*, a ballad fox-trot. No, it is not a biographical number.

Remick Buys Yoo-Hoo From Richmond

Quite a surprise was given the followers of Tin Pan Alley last Monday morning when it became known that Remick had bought *Yoo-Hoo* from the Maurice Richmond concern. The deal was consummated last Saturday night, the final papers being signed at eleven o'clock and is said to have involved a consideration of \$25,000. In taking over *Yoo-Hoo*, Remick agreed to release an unpublished number to Richmond entitled "An Old Fashioned Girl" for a consideration of \$5,000 which they (Remick) had advanced to Al Jolson who incidentally wrote the song. In turning over the number Joe Keit of the Remick firm insisted upon a clause whereby should Richmond decide to sell the song at some future date, Remick would have the first option on it. Richmond will start an immediate campaign on the number (which is a fox-trot) that will cover the entire professional, mechanical and orchestra field, orchestrations and professional copies now being on the press. Richmond is also dickering for a new number entitled *Marie* by Otto Metzger, Henry Santley and Walter Hirsch, the deal being practically closed at the time the Mirror went to press. *Yoo-Hoo* should fit in nicely in the Remick catalog and considering the missionary work on the part of Richmond coupled with the exploitation it will receive from Remick the number should experience little difficulty in making the (Natural) grade.

Is That So!

Dave Ringle has just written another new song (does that boy ever sleep) with Lou Zoeller entitled *Brownskin Baby Walk*. It is a red hot strutter with a very feverish pattee and has been placed with—Guess who? Jack Mills! Righto. Zoeller was formerly at the head of his own publishing house but being young and fond of good health he decided to enjoy life so he simply bowed out. Lou is now permanently located in our little town and will continue to turn out songs.

Joseph Knecht, Musical Director of the Waldorf Astoria Hotel started his regular winter concert series Dec. 3rd. Mr. Knecht will use the concert orchestra consisting of 35 pieces.

Irving Berlin Inc. has accepted a new number entitled, *Cover Me With Kisses* by Boughn DeLeath and Billy Houston.

Jack Harris, formerly with Leo Feist, has been appointed Manager of the Philadelphia office of Jack Snyder Music Co.

Mack Stark, of Stark and Cowan, left for Chicago last week on a business trip. Mack will stop off in Detroit on the way back.

At the Vaudeville Houses

WINTER GARDEN Frances White and Jimmy Hussey Score

The packed house at the Winter Garden Monday evening witnessed a smooth-running vaudeville program.

With Jimmy Hussey and Frances White headlining, the program does not run up to last week's standard. The Hussey turn closed intermission, and although the turn is a "flash" new costumes are badly needed. The Revue opens in one with Hussey dressed as a cop and offers several minutes of talk assisted by Eddie Hickey that went over fairly well. Hussey's Hebrew dialect is not overdone. Several songs were rendered by Hussey. *Second-Hand Moss*, *Ross In Bloom*, and *Sadie Horowitz*, were his three best bets.

Frances White, after several months featured with a Broadway production, comes to vaudeville with a batch of songs, none that could be termed a hit.

The *Masters and Kraft Revue* was on quite early, but the spot did not interfere with their act being appreciated. The boys worked hard and were capably assisted by Bobby Dale, Rene Braham, Elsie La Mont, and Grace Masters.

Walter Weems offered a neat talking single. Dressed in evening clothes, he makes a very neat appearance. His work is executed in a classy manner, and his entire turn was most highly appreciated.

Charles T. Aldrich is not a newcomer to vaudeville, even though his name has not been on the boards of New York for many moons. He is offering his clever Quick-Change impersonations of famous men of the world, and other magical stunts.

Callahan and Bliss, two male dancers, had the audience their own way at the start, but after several minutes of their poor comedy they fell flat. Their dancing saved them from taking a flop. What hurt their turn mostly was their long drawn out riddles that mean nothing. Their grotesque make-up helped them to get by. Fair applause was their reward on exiting.

Masie and George again walked away with the applause honors of the last half and practically of the evening. This is their third week, and they certainly must be given credit for holding down next to closing position as well as they did, for there were very little walk-outs.

Mullen and Corelli, on second, pleased. Lucy Gillett & Co. opened the show and Lipinski's *Canine Novelty* closed.

PALACE All-Star Bill Pleases

A good entertaining program at the Palace this week presided over by Fritz Scheff. Miss Scheff scored an unmistakable hit, her "Kiss Me Again" number gathering a brace of encores and justifying the booker's judgement in delegating the prima donna to top the list of acts.

Johnson, Baker and Johnson opened the show with a hat juggling routine, dispatching the headgear

Francis White, Fritz Scheff, Anatol Friedland and Yvette Rugel are Features

throughout the auditorium and about the rostrum. The trio have a fast working routine and acquitted themselves admirably. They gave the show a flying start. Madelon and Paula Miller held second position with a neat repertoire of dancing, song and music.

Winnie Lightner is featured in the third number, including Alexander and her sister with a supporting company. Winnie's unique style of broad comedy coupled with some excellent material and some corking songs and dances insures this specialty against failure under any circumstances.

Harry Delf followed. Delf is late of musical productions and his repertoire of songs scored. His talk registered a number of laughs and his footwork earned him a fair share of returns. Delf was a sound hit.

Fritz Scheff preceded intermission, the opening section of the second part being held by Grace Huff and Co., in the comedy playlet, "The Trimmer" the author being John Hymer who has contributed a number of successes to vaudeville. Miss Huff as a manicurist played the rôle to perfection and the skit can be credited as a safe hit.

Charles (Chic) Sale, the inimitable impersonator of his home town folk has about become a "wall flower" at the Palace, but a very welcome one. Sale's characters were each greeted with a solid round of applause and he closed the comedy hit of the program.

Carl Randall and Co., the "company" being Berta Ronda and Dorothy Clark were next in order and repeated their former success here. Randall is a clever juvenile and his dancing with Miss Dunn is a treat in itself. The combination went over big.

Ruth Royce held the next to closing spot with her list of characters songs and lived entirely up to expectations while the closing number, *Bostock's Riding School* kept the entire house in for a series of round laughs. Its a great comedy act and a better closer than the majority seen here.

RIVERSIDE Strong Bill Entertains

Martin and Moore in an acrobatic novelty opened to a fairly well-filled house Monday afternoon. They had a hard time selling their turn, but got away nicely on their exit.

Grace Doro, with a piano-song specialty, on number two, did not do very well with her first two numbers. Her numbers towards her finish went over only fairly well. It may have been that Miss Doro was on too early. She has a splendid personality and can tickle the Baby Grand to perfection.

Franklin and Charles, assisted by Zella Goodman at the piano, shared the first half applause honors with Chic Sales and Anatol Friedland. This novel acrobatic turn is the talk

of any program. Their chair stunt on their finish received ovations of applause. Miss Goodman rendered a song *Remember the Rose* and put the number over well. The act closed to solid applause.

Charles (Chic) Sales came next and offered his classic rural entertainment. He had the entire house with him from start to finish. His various impersonations of rural characters, especially that of the Sunday-school, is about the best that has ever entertained vaudeville patrons.

Closing intermission, came Anatol Friedland, with his *De Luxe Revue*, of mirth, melody and dance. Friedland certainly has a wonderful offering and his entire cast are exceptionally clever. The various songs rendered were well put over, both by the prima donna and others.

After intermission and Topics of The Day, Harry and Denis Du For put over their dancing double to poor results. The boys tried hard to get their various dancing steps over so as to please, but it seemed impossible. Only a few of their steps got any applause.

Mrs. Sidney Drew, offering a domestic comedy sketch entitled "Predestination," with a cast of two held the entire house with her superb acting.

John Steel, formerly of Ziegfeld Follies, warbled away like mad, with his remarkable tenor voice, in closing position, and he certainly had a hard time holding the entire house in. He succeeded in keeping the majority of the house seated after his first selection. He sang several numbers, assisted by Jerry Jarnagan at the piano. Closed to several curtain calls.

HAMILTON Roscoe Ails Cops Bill

A well balanced bill is on tap at the Hamilton this week with Roscoe Ails topping and collecting the lion's share of applause Monday evening. Assisted by Kate Pullman who proves an excellent foil for his pleasing humor, Roscoe had very little difficulty in breezing home an easy winner. Some of his gags especially the one "You Must Come Over" proved too high for the folks out front even though they do live on the heights and after thinking it over perhaps it's just as well that they did. Miss Pullman is not working quite so hard as she was when we last saw her but her Russian routine featuring splits and her strenuous shoulder work left little to be desired.

Great Koban and Co. consisting of three japs got away to a fast start with an excellent routine of fumbling, perch and head balancing work. The stunt of climbing a flight of stairs while balanced on his head brought one of the troupe a well deserved round of applause. Frank Ward amused with his novel creation consisting of dancing dolls, his fingers acting as the legs.

Valerie Bergere and Co. presented an interesting little affair entitled *O Joy Son*, a Japanese comedy-drama concerning the love and devotion of a Japanese girl for her American husband.

Miss Bergere as the wife gave a sterling performance and was ably assisted by Herbert Warren as the husband in addition to the rest of the cast.

Yvette Rugel assisted by Leo Feiner at the piano (who by the way lent much color to the performance owing to his excellent accompaniment) appeared with her left arm swathed in bandages owing to inflammatory rheumatism. Miss Rugel rendered several selections bordering on the popular and semi-classic variety which resulted in several curtain calls and a speech.

Conroy and Yates a blackface team offered an assortment of gas containing a liberal sprinkle of hokum that brought many giggles, a Harold Lloyd picture *Never Weaken* that contained many laughs and thrills closing intermission. The feature picture, "The Sheik," held most of the house until the finish.

GILLESPIE.

ALHAMBRA Singer's Midgets Headline

Beaggy and Clauss started a long bill with a thrill and a bang. White showmanship and finish are somewhat lacking, they make up for the lack by increasing speed.

Miss Gladys Moffatt twined it. Why the "Miss"? No one could think of calling her *Grandmother Moffatt*. She's young enough to leave it to the audience to guess she's a Miss. A necessary encore finished her to applause after the lights were out.

Thomas J. Ryan Company in the time-tried but true-blue laugh squeezer, "Mag Haggerty's Reception." And Ryan as *Mag's dad* gets all the laughs out of it.

Howard and Sadler harmonized and joked, then harmonized some more. Two girls who joke about their being forty-five. But we don't really believe they are. They were forced to do an encore and they did a blues. And Blues is their right name.

Venita Gould closed the first half. Her faithful "impressions" got the solid returns they deserved. An artist and a lady. When the orchestra all but gloamed one of her numbers she never let on.

Harry Cooper opened the second half. He didn't get started until half way through his act. We haven't seen him for several years. He looks thinner. His stuff needs pointing up and pulling together, but he did his share.

Singer's Midgets was the big noise. They had time and room to do their whole act. It's more than an act. It's a production. The little ladies and gentlemen tramped their hardest and were well rewarded for their work. The scenery, costumes and everything about the offering yelled that there were time, thought and money spent in putting it together. And it is proper that they should be rewarded.

GILBERT.

December 10, 1921

STATE LAKE—CHICAGO

King and Rhodes Featured

The Clairmonth Brothers in their novel whirling ladder act display unusual skill and strength. Above the average act for an opener. *Bevan* and *Flint* were deuced it with a number of comedy songs and good line of Rube patter which registered.

Jay Dillon and Betty Parker duplicated their hit here as they did at the Palace last week. Their act, which is well staged is somewhat enhanced by *Viola Allen*, who is quite a violin virtuoso. Dillon's new number, *Lantern of Love*, scored for a hit. These three proved one of the high spots on the bill. Ward Brothers make a home run with their explanation of the art of playing poker. Their yodeling, however, plants them and makes the encores possible.

Charles King and Lila Rhodes who fared well at the Majestic last week, did as well here. They would have done better if it hadn't been for a hungry mob suddenly staging a rush down center field for better seats.

Gordon and Ford with their singing lesson proved to be the comedy of the bill. The sour notes he emits tickles his audience so much that one becomes doubtful as to why is a singer. Garcinetti Brothers with their bull pup who loves to play ball with the customers when his masters aren't catching hats, proved a good closer.

CALVERT.

PALACE—CHICAGO

Watson Sisters Score

Burns Brothers opened by dispensing thrills and laughs, mostly thrills which evoked considerable applause. Vincent O'Donnell, the *Miniature McCormack*, in size as well as voice, scored a hit in the duce spot. This youngster possesses a pleasing voice, likeable personality, and should go far.

Sampson and Douglas, a couple who rave wildly over some comedy patter with a speed that makes you dizzy, received their share of laughs.

Charles Irwin in his tour *On Fifth Ave.* proved that there is something new under the sun. He is ably supported by *Rose Kessner*, *Jack* and *June Laughlin*, *Eddie Heffernan*, *Edith La Ros* and many other girls good to look at. Theirs is a revue chuck full of good music, dancing and comedy and went over big. *George Robbe* and *Eddie Nelson* had the distinction of stopping their own act. Nelson did it with singing *Rock-a-Bye Your Baby* in a manner that rivals *Al Jolson*. They refused to let the act go on until he encored with *Tucky Home*.

Ona Munson in *A Manly Revue* which started out like a Shubert men's chorus, but ended differently, scored a run. She is aided by six men who sing and dance pleasantly after you get to know them. One of the boys sang *Mandolay* in great style. Miss Munson is a demure little Miss who dances delightfully.

Fanny and Kitty Watson in *Horripitality* ran away with the show completely. Fanny's clowning was well liked by the audience and their harmony went over big. The howling mob couldn't get "enuff."

The *Rectors* closed the show with a good display of athletic ability and thrilled those who were not in such a hurry to get home. CHRISTENSEN.

APOLLO—CHICAGO

Emily Ann Wellman Headlines

Jack and Kitty De Maco opened doing calisthenics in a rather pretty garden set but did nothing to evoke a burst of applause. *Armstrong* and *James* next, doing blackface, pulled more wheezes that were duly deserving of rest than it has been the misfortune of this reviewer to listen to in many a moon.

Palo and Palet followed. They play upon every known conceivable instrument and fairly well. If they would play more jazz and less classical there would be much more verve to their act. However, they were fairly well applauded. Emily Darrell in "Late For The Rehearsal," appeared in grotesque get-up carrying a mite of a bull pup under her arm. Her repartee with the musical director brought forth quite a number of laughs which surprised the said dog.

Emily Ann Wellman, that sterling actress, assisted by *Richard Gordon* and Company, closed the first half in an opus written and directed by Miss Wellman styled, "The Actor's Wife," offering and was enthusiastically received.

After the Shubert News Weekly *Regal* and *Moore* and Company offered the identical act they did in *Ed. Wynn's* last year's show. The same opening set is used, also the opening lines of the Barker now played by *Maurice Black*, who knows as much about acting as *Frisco* does about relativity. However as far as *Regal* & *Moore* are concerned they are good as always. Their comic and serious acrobatics are unfailingly entertaining.

Nonette, she of the golden voice and inspired violin, drove dull care to the hinterlands and was commensurately rewarded. She is a charming girl and knows how to entertain.

George M. Rosener in "The Anthology Of An Old Actor" delineated four characters—An old stage door fossil—A Half-wit—a gawky country school kid and a Civil war veteran. All of these personations essayed by Mr. Rosener proved conclusively why old actors remain out of work. The *Original Apollo Trio* in bronze reproductions of Greek and Roman Masterpieces closed. This act is unusually good. SEGALL.

MAJESTIC—CHICAGO

Ethel Levey Tops Bill

A rather scant audience greeted a fair bill at the Majestic this week. *Wilson Aubrey Trio* held the opening spot and could have held any spot on the bill successfully. Their burlesque of a wrestling bout is an act in itself, to say nothing of their aerial acrobatics which were excellent. *Mabel Burke* and *Helen Bell* Rush could hold a better spot with their harmony. They put over, *Remember the Rose*, *Tucky Home* and *Leave Me With A Smile* in great style.

Mr. and Mrs. Jimmy Barry pre-

sented *The Rube* in which Mrs. Barry tries her best to out-laugh the audience, who seemed willing to let her do it. Mr. Barry is very clever in his portrayal of the Rube. *William Gaston* in a one act play *Kisses* by S. Jay Kaufman proved that he is a juvenile of fine ability. The supporting cast did very commendable work and the act scored as one of the high spots of the bill.

George Ford and Flo Cunningham in *Even As You And I*. It's a mystery to me where they dig up these titles. However these two have a nice clean act good enough for any house.

The *Cameron Sisters*, *Madeline* and *Dorothy*, assisted by *Grant McKay*, did not do much with their dancing, nor attempts at singing. They were saved by *Gaston* helping them out on a finale.

Ethel Levey got more of a hand on her entrance than the most of them did on their exit. She started off by singing *All By Myself* like a Shakesperian tragedienne, but ended up by living up to her reputation as a singing comedienne. When she finished, the customers wanted more but Ethel stuck with it, and they didn't get an encore. They would have taken all she had. She scored the hit of the show.

William Brack closed the show with his company of eccentric acrobatics. CHRIS.

COLISEUM

Gallagher and Shean Fill House

The S. R. O. sign was resorted to on Monday night, which means a lot for a neighborhood house which is known as one of the largest theatres in the country. From remarks heard in the audience, we soon learned that the act of Gallagher and Shean was responsible to a great degree for the unusual attendance.

Frank Fivek and George Jenny presented their roller-skating act in a way which pleased everyone and brought them a big hand.

Marie Gasper took the second spot on the bill. Her act proved very unpopular and amid the weak applause were heard the hisses from all parts of the house. This little lady works hard, can put across a song and has a lovely personality. We believe that if she eliminated the suggestive *Chicago Shimmy* which she does and found herself some cute, instead of vulgar songs, she would have a splendid chance to put across a good single on any vaudeville bill.

Harry Kahne amused the audience with his unusual mind concentration act and was rewarded for his efforts by a generous round of applause.

Josie Heather was her usual winning little self and with the aid of John McLoughlin and Bobby Heather proved quite popular.

Lorraine, Tagwin and Fitzgerald danced their way into the favor of the audience to such a degree that they recorded the second biggest hand of the evening.

Mr. Gallagher and Mr. Shean, who headlined the show, played the last vaudeville act and disappointed none of the enthusiastic crowd which seemed to wait almost impatiently for their turn. The act scored heavily on its merits. SCOTT.

CLOWN NIGHT

Joe Brown Presents Best So Far

Joe Brown got in bad with the critics on Tuesday night. It is true that Brown created history with the performers and with the National Vaudeville Artists Club by putting on the best Clown Night ever seen at the club house since their inception—and that is the very reason that Brown wasn't any too popular with the critics. For the newspapermen put on a Clown Night next Tuesday evening at the club—and no one loves to follow a show-stopping act. And it sure is going to be no cinch to follow the show offered by Brown.

But seriously, though, Joe Brown surely must be given every bit of credit in the world. For not only was it the funniest, from a viewpoint of bits and skits, but it ran smoother, had less waits, than any ever seen.

Bobby Shepard started the slaughter of gloom with the official Clown Night song, following which the Clown Orchestra, with Jimmy McHugh at the piano, Eddie Brier playing violin, and Joe Berger banging the drums, featured in an orchestra of over ten pieces. The overture consisted of a waltz, the strains of which were repeatedly played, between all acts during the evening. Grace Dreon proved to be as clever as she is sweet and pretty (and that's some) in a skit with J. Brown. Frank Lynch and George Hayes, the riot of last week's show, came out and begged permission to do an act, and were told it was too early. This was repeated all through the evening.

The Three Blighty Girls aided materially in putting a blight on the blues.

The Booster Club proved to be a comedy riot. It was a scene in a restaurant offered by Jack Norton, Al Herman, Harland Dixon and Joe Brown. Frank Ward did his "finger-dancing" and stopped the show. A *Quiet Evening at Home* was the name of a laugh-provoking, nonsensical bit, in which Billy Kent, Joe Brown, Al Herman and Val Stanton showed their ability to count one, two, three, four. When I Walts My Fanny Around was an inspiring ballad rendered by Al Herman. Fanny proved to be a comical, and very close, relation to Al.

Karyl Norman, as usual, was present with one of the hits of the evening, doing a *Bathing Beauty* scene with six boys wearing wigs and girls' bathing suits. Among them were the *Purcella Brothers*, who later offered their chain dance; *Buster West*, *Harry Masters*, *Jack Kraft* and *Lou Lawrence*. This was followed by a single in one by Norman, who sang first one number, and then couldn't get away until he sang three more.

"My God," a scene in the booking office with Billy Kent, Lou Lawrence, Ernie Stanton, Harland Dixon, Val Stanton, Phil Vilani, Al Herman and Jeanne La Pelletrean deserves a column description. It is the funniest skit ever seen anywhere.

Will Rogers appeared in the person of Fred "Niblo" Brice, and then Buster West, the youngster who begins where all other dancers leave off, appeared and brought the roof down. An afterpiece in which everyone in the cast appeared, closed.

HOFFMAN.

FORTY-FOURTH STREET

Brendel and Bert Revue
Scores

The *Leach Wallin Trio* opened the short but entertaining program at the Forty-Fourth Street with a spectacular acrobatic affair, in which two be-spangled damsels held a slack wire in their teeth while a third performed unusual balancing stunts thereon. The applause was hearty and well deserved.

Ford and Truly, the talkative chap and his tiny dog, entertained with their comedy. The dog seems remarkably intelligent and did whatever was told him with apparent understanding.

Lord Ain moved up to third place, made his entrance through the house, singing lustily in a high soprano. He successfully displayed his four voices in the *Rigoletto* quartet and other operatic selections. He closed with *Dear Old Pal* in English.

Bob Nelson, with *Herbert Hewson* at the piano, put over a rapid-fire succession of songs that were a riot. He sang *Dapper Dan*, *Little Minnie-haha*, and a Russian one, *In Odessa*, which seemed slightly blue but got by in high style. He scored one of the hits of the bill.

The *Brendel and Bert Revue*, a combination of their former vaudeville act, and bits from the "Mimic World," combined some good dancing with even better comedy scenes. The kitchen finale was a scream. The eight *Jazzimova* girls added an unsuspected touch of comedy.

After intermission *The Lockfords*, *Zita* and *Noro*, performed a series of acrobatic dances that were remarkably fine, and won a tremendous hand. Their ease and precision was effective.

Lee White, billed as *London's Revue Idol*, sang a bunch of exclusive songs that were well received. Her quiet methods are pleasing and her smile is winning. *Clay Smith* played her accompaniments agreeably. *We're All Crazy* was her opening number. *Keep the Man You've Got* was good.

Harry Krons and *Al. B. White* sang *It Takes a Good Man to Do That*, *When There Ain't No Jazz*, *I Wonder Who?* and *Ten Baby Fingers*. They closed with a "mind-reading" episode (with *El Brendel*, borrowed to appear as the "Princess Olga"), which proved hilariously funny.

FIFTH AVENUE

Frank Wilcox & Co. Score

The *Hayne's* opened and displayed their talents to good advantage. For a while they took turns at entertaining, but finally teamed up and showed the way to handle a husband. Mr. *Hayne's* feats were real thrillers; particularly the one *Contrary to the Laws of Gravitation*. Plenty of applause greeted their efforts, but they were deserving of every bit of it.

Frank Mullane deserves a better fate than second spot. However, he didn't seem to mind and went right to it. He must have swallowed the *Book of Irish Jokes*, for he seemed to know them all. He then sang *All By Myself in Jewish* and had the house in an uproar. For an encore he also sang *Ma in Jewish*, and the

resulting applause did not diminish till the next turn was well under way.

Evidently this is the reason why the audience was so indifferent to the offerings of *Kerr and Ensign* at first. But the latter worked hard to overcome this handicap and finished to a generous hand. Their conversation via the violin was a splendid and artistic achievement.

Although they were not headlined, *Frank Wilcox and Company* stopped the show in "Ssh-h!" It is one of the best sketches we have seen in a long time and is enough to satisfy the most hard-boiled vaudeville fan. The blending of comedy and drama was brilliantly executed.

Arthur and Morton Havel have a good line of comic chatter, and had no difficulty in asserting themselves. Their imitation of *Two Eddie Leonards Singing One Song* proved to be a fine applause-getter.

Paion & Marks, supported by an able company, offered choice bits from *Breakfast in Bed*, *East is West*, and other stage plays. The settings and lighting effects were rich and added to the general pleasing effect. The revival of the old songs was artistically rendered and each number was accorded a favorable reception.

In next to closing, *Do You Like Me?* with *Howard & Lewis*, was a riot. There was no let-up to their rapid-fire dialogue and gags, which caused an uproar from the front of the orchestra to the rear of the gallery.

H. C. McIntire & Co. worked hard to keep them in, and their efforts were partly rewarded. Mr. *McIntire's* exhibition a *La William Tell* merited a good hand, but it seemed as if the applauders had either gone or were overworked by the previous performers.

ROYAL

Bessie Clayton Heads Bill

Scalo, the almost human seal, performed various feats with startling intelligence, and pleased in the opening spot. *Lowie, Feeley, and Stella*, a song and dance act, replaced *Duval and Symonds* in second spot. The act went well.

Way Dalton and Jane Craig, in "Alladin's Lamp" burlesqued various old timers in a clever manner, and the act scored a hit. *Dolly Kay*, the coon shouter, was a riot. She was assisted by *Phil Phillips* at the piano. Her singing pleased, and she closed with *Ain't Nature Grand*. *Paul Decker*, in *Edwin Burke's* new comedy sketch, "I Heard—" was bright and very well acted. The lines are clever, and *Decker* knows how to put over his comedy wallops. The supporting company not named on the program was good.

After intermission the *Bessie Clayton revue*, "A Box Party" was a treat to the eye. *Guy and Pearl Magley* appeared as Mr. and Mrs. *Audience*, in the prologue, which went well. The *Versatile Sextette* put over a bunch of musical selections which won the approval of their hearers. *James and Mercer Templeton* were well liked. *Bessie Clayton* dances as wonderfully as ever, and her greeting was sufficient to please any artist.

Val and Ernie Stanton, "The English Boys from America" pulled a lot of nonsense that got over in ap-



ROBERT McKIM

who is playing leads in *Hodkinson* productions directed by Benjamin B. Hampton

proved style. Their act was a big comedy hit, and the boys closed to a storm of applause.

La Dora and Beckman closed the program with a little bit of everything.

PROCTOR'S 23rd STREET

The *Three Blighty Girls* opened the show. The conventional function assigned to opening acts is to make the audience speculate whether they wouldn't have been just as well off at home. The *Blighties* served as well as any other turn. They rolled their R's cutely, harmonized well and attacked the audience with every weapon given woman. But our wise friends of Twenty-third Street are hard-boiled and couldn't be coaxed out of the shell.

Gray and Derickson startled the audience into attention for a few minutes, but the novelty of raven black hair and rose-bud lips set off against a gold gown was insufficient to hold them. The team struggled heroically with another one of those mechanically constructed acts, but failed to arouse any enthusiasm among those connoisseurs of art until they presented their interpretation of an opera singer gurgling "Cherie." Then the house realized its moral obligation, and demonstrated its appreciation of the "worth-while."

"Honor Thy Children" is a well-constructed, well-cast, well-staged comedy sketch written for the passing moment, but lacking that substantial realism necessary for stellar honors. The theme is the ridiculous activity of a supereducated youth, guarding and guiding their widowed mother in her matrimonial ventures. It is a routine of sure fire situations developed with gag lines. It will probably escape the usual vicissitudes of a career governed by temperamental booking managers and silvery-tongued agents.

Oliver & Merret and *Heney, Lewis & Grayce* make a lot of noise and use gags that even the children would recognize as old friends, their misfortune being they have ability, yet the inability to realize the importance of details, such as material.

The show was closed by *Paul Hill & Co.* in *A Fool's Paradise*. Their offering is a burlesque of much and plenty seen on the vaudeville stage

DRAMATIC MIRROR

of to-day, presented in an extravagant style. It did more than hold the house. It held them in spasms of laughter.

NEWMAN.

EIGHTY-FIRST STREET

"Parlor, Bedroom and Bath"
Tops Bill

Opening with *Harold Lloyd's* latest comedy, "Never Weaken," the program started with laughter and a few thrills. *Alice De Garma*, the aerial artist, performed several stunts on a swinging trapeze that looked difficult but easy for her. She won much applause on her final whirlwind swing.

Joe McFarlan and *Johnny Palace*, two chaps with powerful voices, harmonized deafeningly with *My Home Town*, *Laughing Water*, and *Old Pal*. *Why Don't You Answer Me?* Although they were well received they did not come back for an encore.

Signor Friscos played *Kismet* on his xylophone, and a bunch of popular requests from the audience. *Say It With Music* and *Dapper Dan* were loudly called for. *The Rosary*, with his *Edison* re-creation of the same, was good. The several plants in the audience contributed some well-worn humor.

May Tully's condensation of "Parlor, Bedroom and Bath" is a noisy attempt to put all the laughs in the three-act show into a twenty-minute sketch. *Eda Ann Luke* plays the *Florence Moore* part vociferously but gathers in the laughs successfully with her clowning. *Sager Midgley* makes the hero realistically idiotic. *Tommy Meade* is a chuckling bell-boy to perfection.

Bessie Browning in a repertoire of her own songs started slowly but worked up to a big hand at the close. Her pianist, *Jack Joy*, played several selections, including *In A Boat*. Her best bits were the *Eddie Foy* imitation and the *Greenwich Village* maid.

The *Wright Dancers* closed with a series of artistic interpretations that were very well staged, with an eye to artistic grouping. *Helen Pachand* and *Nita Susoff* were the featured dancers. *Walter Peterson* sang well.

Montague Love Given Banquet

Boston, Dec. 6.—About one hundred personal friends, including many in the theatrical profession now playing in Boston, attended a banquet given Montague Love by Manager L. C. Pryor, of the Lenox Hotel, last week. Mr. Love was appearing at a local theatre during the week.

Sousa Concerts in Frisco

San Francisco, Dec. 7.—John Philip Sousa, the famous bandmaster, who is sixty-seven years old, will give a series of concerts here on Dec. 24th, 25th and 26th. This will be his first appearance here in over a year.

Send your Song Lyrics and Poetry for our review. We will send you a copy of our book, "Song Writers' Handbook," if we accept your work. This book contains all the latest information on song writing, including the names of the best publishers, and the latest methods of securing contracts. It is a must for every song writer. Send your work today. We will send you a copy of our book, "Song Writers' Handbook," if we accept your work. This book contains all the latest information on song writing, including the names of the best publishers, and the latest methods of securing contracts. It is a must for every song writer. Send your work today. We will send you a copy of our book, "Song Writers' Handbook," if we accept your work. This book contains all the latest information on song writing, including the names of the best publishers, and the latest methods of securing contracts. It is a must for every song writer. Send your work today. 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New Acts of the Week

Brendel and Bert Revue

Review in Six Scenes. Twenty Minutes. Full Stage. Reviewed Monday at the Forty-fourth Street.

Opening with a *Black and White* ballet, the feature dancing of *Helen Nelidova* scored. Her bubble dance was effective. The comedy scene, *The Flirtation*, in which *Brendel and Bert* appeared, was the same sketch used in *Cinderella on Broadway*, at the Winter Garden about two years ago. *Brendel* is as funny as ever. *Miss Bert* sang *Weep No More My Mammy* with her usual ability to put over a popular number.

Frank Masters and Peggy Brown danced a novelty flirtation number as *The Postman and the Maid*. Their dancing is bright and snappy and at the same time graceful. The *Jazz-mo* number with the eight girls bare-backed, also more or less willowy, permitted *Miss Bert* to do a little vamping stuff and a black silk stocking jazz all in one. It was not up to the standard of the rest of the act. Things picked up again with the *Terpsichorean Exercises of Frank Masters and Peggy Brown* as they cavorted about once more with abandon. The finale, a kitchen scene, with *Flo Bert and El Brendel*, was used in the "Mimic World" show. Seldom has a more hilarious bit been shown in vaudeville. The audience howled with glee as water spilled overboard from the kitchen sink and mishap after mishap befell poor *Yonson*. The water display quite equals that of *Van Hoven* and is far funnier. The act could dispense with the chorus girls and a great deal of the "revue" (so-called) bits. For only when *Brendel and Bert* are on stage, or when *Frank Masters and Peggy Brown* are dancing does it hold interest.

Frances White

Songs. Fifteen Minutes. Full Stage. Reviewed Monday evening at the Winter Garden.

Frances White is taking a dip into vaudeville, this being her first effort at the two a day, and from the way she went over Monday evening it certainly was not much of a success for *Miss White*. Her repertoire consisted of over a half a dozen songs, most of them very poor ones. Assisted by a piano accompanist, *Miss White's* first number "Personality" received fair applause. In making her change after the first selection an embarrassing stage wait was responsible for the house becoming restless. *Poor Little Orphan Annie*, her second number fared better than the first. Her Chinese offering was neatly put over, but there was no "punch" to the song. *Monkey In The Zoo* and *Mississippi*, were *Miss White's* best efforts, and even these numbers did not seem to put her over in the "hit" class. A piano selection rendered by her accompanist fared well. *You Must Have Been A Beautiful Baby*, followed with a few amateurish dancing steps, were her final efforts. *Miss White* exited to very little applause.

Rose.

Billie Shaw & Co.

Singing, dancing twenty-two minutes in one, two and full reviewed at the Audubon.

Miss Shaw, the writer, has written a real novelty singing and dancing act for *Miss Shaw* the dancer, both being the same person. An act in five scenes, each one a study in itself carrying out an idea and a story of times told, but in a new, and novel manner. *Miss Shaw* in her butterfly number was indeed a picture, in her striking silver butterfly gown. The big novelty was when *Miss Shaw* made her appearance in a huge chafing dish. Her doll number, the Eskimo number by two young men in her company, and the many solo numbers were very well delivered. Credit must be given *Donny Dare*, in addition to *Miss Shaw*, who was the outstanding figure of the act. An act that is sure to please any audience at any house.

DeRon.

Gladys Moffatt

Songs. Twenty-one Minutes in One. Reviewed at the Alhambra.

When this card went up we expected a syrupy, sickeningly sweet *Miss* to regale us. But *Miss Moffatt* looks like a common-sense girl. She opens with a special song, "Why Do They Want to Get Married?" and gets some chuckles with the accompanying patter. Then one of those things—all about the songs they sang in Grandma's day, followed by the songs they like to hear now. As good as the average of its type. Then another special, "The Murphys, The Kellys, Burkes and McAleers." She scored with this one too. But her encore (and they made her do it) was the smash. "Gassalena" was the lady's name she sang about. *Gassalena* lived on the "Socony" Isle. John D. Rockefeller would yelp with glee if he could hear it. It's a sure-fire piece of material. *Miss Moffatt* has used good judgment all through her turn. Attempting only what she can do well and then doing it that

way. Twenty-one minutes—and all entertaining.

GILBERT.

Lillian Gonne

Child Impersonation, Fifteen Minutes, in One and Full Stage. Reviewed at the Harlem Opera House.

Lillian Gonne, the clever little child impersonator, opens her Christmas fantasy in one. She is discovered as a tiny ragamuffin hiding in a refuse barrel outside the window of a large mansion on Fifth Avenue. She crawls through the window, and the scene changes to an interior, showing a luxurious room, with a gorgeous Christmas tree decorated with colored lights and gifts.

She grabs some of the toys and eats some of the candy. A bottle of perfume delights her and she sprays herself generously with it, and tastes it. A trim-looking maid discovers her there, but is persuaded to allow her to stay a while and play with the things. *Miss Gonne* changes to a ballet costume of pink, which is lying nearby, and does a burlesque dance in ballet dress and her funny dilapidated boots. Later she changes to ballet slippers and performs a decidedly effective toe-dance which combines skill with grace. She makes a pretty picture with that shock of spun-gold hair and the fresh pink dress.

With an evident earnestness in her work and a charming personality before the footlights, *Miss Gonne* displays her varied talents with a brightness and spontaneity that pleases everybody. She is cute—that much over-worked word, but it really applies here—and yet does not seem to force herself upon her hearers. We'd like to see *Miss Gonne* in a musical comedy where she would have a chance to develop her artistic characterizations. She would certainly take with the T. B. M.

Ever since she appeared with one of the original *Gus Edwards'* offerings, she has always succeeded in doing turns that have been sure-fire. There is no reason why this should not please anywhere.

Arthur and Morton Havel

Comic Chatter, Singing and Imitations. Fifteen Minutes. Reviewed at Proctor's Fifth Ave., Monday.

Arthur and Morton Havel presented a new variety act that scored easily. They make their appearance singing of their former gallant deeds in the rôles of movie heroes. Their voices are good and harmonize very well. They had very little difficulty in putting over any of their numbers of which their imitation of *Two Eddie Leonards Singing One Song* was by far the best and netted them a round of applause. Their *Club Pass-words* were comical and quite original. They made their exit singing *The Old Swimmin' Hole*. With a little more and slightly improved material these boys should have little difficulty in satisfying any of the patrons of the big time houses.

BUMBERG.

BROADWAY

Hitland Takes Honors

The Clinton Sisters in their neat dancing act gave the show a fast start. *Weber and Elliot* easily held down the second position with their comedy, *Weber* working both from the pit and the stage. He had the audience in laughter at his work.

Newell and Most, offering talk songs and dances, have plenty of personality, but are worthy of better material than they have selected. The singing was good and the dancing pleased.

Lewis and Dody in *Hello Hello* have been reviewed many times before in these columns. All we can say is that they scored their usual success. The ten songwriters billed as *Trip to Hitland*, have many new faces and new songs. They were the hit of the show.

Billy Hallen had a hard time following the writers, but he managed to hold his own. *The Aeroplane Girls* closed the show with a real novelty aerial act.

Dr. Ron.

AUDUBON

Billie Shaw Pleases

Dave Winnie doing a very neat aerial and talking act started the show off to a lively pace. *Denno Sisters and Co.*, in the second position, offered a dancing act which was up to the minute. Although the act is billed as *Denno Sisters and Co.*, the Company, consisting of two men, do most of the work. A very good number two act. *Jimmy Duffy and Company* in *Horror* of 1921 were a riot. *Mr. Duffy* is a very clever comedian, is very ably assisted by a female quartet, who received considerable applause on *Tuck Me to Sleep*. A novelty-act full of comedy. *Bobby Heath and Adele Sperling* won favor with the audience from the start. They are doing their same old act with the plant in the box, and *Bobby* still singing his old songs. *Leave Me With a Smile*, was very well rendered. *Billie Shaw and Co.* were the undisputed hit of the show. Beautiful costumes, drops and a versatile company assisting *Miss Shaw* make this one of the neatest dancing acts in vaudeville.

Dr. Ron.

5 YEARS AGO TO-DAY

Jack Norworth is engaged for the Ziegfeld "Midnight Frolic."

William Hodge in "Fixing Sister" at the Maxine Elliott's Theatre, is playing the last two weeks of his engagement in this city. "Gamblers All," an English play, will follow *Mr. Hodge*.

J. Hartley Manners' play, "The Harp of Life," presented at the Globe Theatre Nov. 27. *Laurette Taylor*, *Gail Kane*, *Lynn Fontanne*, *Philip Merivale*, *Frank Kemble Cooper* and *Dion Titheradge* are in the cast.

Fritzi Scheff opened in "Husbands Guaranteed" in Rochester Dec. 4.

20 YEARS AGO TO-DAY

Clyde Fitch is novelizing "The Way of the World."

May Vokes leaves to-day to join *Myron B. Rice's* "Whose Baby Are You?" She was to have been starred in the production this season but illness prevented her. *Ida Ward* played the role intended for *Miss Vokes*.

A number two company of "David Harum" has been organized and began rehearsals last week in this city.

The gold statue of *Maude Adams* that was on view at the Pan-American Exposition was recently brought to the Assay Office in this city and melted into Bullion.

Little Trips to Los Angeles Studios

With Otto Henry Harras

THE WRITERS' CRAMP, which was held at the Ambassador Hotel on December 1st, turned out to be one of the big successes of the year here. *The Cramp* was given by the Screenwriters' Guild of the Authors' League of America. "The Writer's" one act play, entitled *Fathers Sin*, which included the following cast, was a riot: Pauline Frederick, Bert Lytell, Harold Lloyd, Wanda Hawley, Ben Turpin, Theodore Roberts, Wallace Reid, Madge Bellamy, Herbert Rawlinson, Zasu Pitts, Milton Sills, Raymond Hatton, Tully Marshall, and George Foster Platt.

To the Languishing Ladies

Jack Holt was offered as a prize and created a furore. Many of our favorite authors suffered during the evening with the pranks that were played on them. *Rupert Hughes*, who was called the Goldwyn voiced singer of Sunny California, recited "Curfew—in Culver City." *William DeMille*, the uncensored, talked on the *Folk-lore of the Movies*. He was a scream. *George Ade* fabled in *Slang*. On the whole the affair was one grand success.

A New Company

has just been formed here and will be known as the *Chung Wah Motion Picture Company*. It is incorporated under the laws of the State of California and will be financed by Chinese capital. The new company, which will be headed by *Mr. Leong*, plans to begin production on "a

schedule of four pictures a year, all subjects to be Chinese with the first four adapted from original stories by *Mr. Leong*, who wrote *The Lotus Blossom* from an incident of Chinese folk lore.

Talking to One

of the heads of the Actors' Equity a few days ago, I asked him how the picture game was going, he said, "Very bad, and after the first there won't be any game at all if it keeps up this way." That's about how it looks here just at present.

Director Irvan Willat says the best way to test an actor is to go camping with him. *Willat* has just returned from location for "Yellow Men and Gold," a Goldwyn picture, in which *Richard Dix* plays the leading male rôle. The director put his O. K. on the actor. He says, "He's a fine dishwasher."

After Having Been

for two years the personal physician for the well known picture star, *Pauline Frederick*, *Dr. J. H. Driscoll*, late of Boston, Mass., has established an elegant suite of offices in conjunction with *Dr. Griffiths* in the Ambassador Hotel here. *Dr. Driscoll* has become very popular with the picture people in having been on locations with *Miss Frederick*. It is said the star had to make very large

inducements to get *Dr. Driscoll* to leave his practice in Boston and come to the Coast to become her personal physician. He has been out here on a two-year contract which is about to expire and which will be renewed if arrangements can be made so that *Dr. Driscoll* can give some of his time to his patients at the Ambassador.

For the different rôles that *Miss Frederick* portrays in her starring vehicles *Dr. Driscoll* has increased or decreased the weight of *Miss Frederick* just as the part called for and the work that he has done is just short of being a miracle. On *Berton Green's* arrival here last Spring he was suddenly stricken and through the kindness of *Miss Frederick* she allowed the *Doctor* to attend him and it was but a few weeks when he was on the road to recovery and at the beach here a well man. On a new arrangement with *Miss Frederick*, *Dr. Driscoll* will be at his Ambassador office daily for a few hours to advise several new stars on his list.

Do you know that *Larry Semon* wears dark glasses when he is directing his leading woman? I would also.

Arthur MacArthur, the former advertising manager of the Moving Picture World and well known in film circles, has been appointed director of publicity for *Mack Sennett*

here. To say that *Mack Sennett* is lucky would be putting it mildly. *Mr. MacArthur* is now where he belongs, and from all appearances is very happy in his new position. With the acquaintance and the knowledge he has of the picture industry, and all his well-wishers he will be in class A of the publicity men on the Coast. Good wishes to you, *Mac*.

Members of the Western

Motion Pictures Advertisers endorsed a plan at their last meeting, submitted by *F. H. Eldridge*, managing director of the *Los Angeles Examiner*, whereby the publicity men will edit a special Motion Picture Yearly number of the *Examiner*, to be distributed nationally to exhibitors, dramatic and motion picture editors and others interested in motion pictures. The plan brought before the W. M. P. A. by *Florence Lawrence* and *Al Price* of the *Examiner* calls for the appearance in this number of articles of famous writers in the country as an answer to the attacks that have been made upon the picture industry.

In addition to these articles and sketches by prominent artists, members of the film industry will contribute stories and feature articles on the different phases of the business. Each member of the W. M. P. A. will have a hand in the preparation of this number. *Benjamin B. Hampton* is chairman of the advisory board of the motion picture men who will cooperate.



Irwin V. Willat and members of the cast of his Hodkinson production "Fifty Candles." Left to right, standing, George Webb, William Carroll, Director Irwin V.

Willat, Bertram Grassby, Wade Boteler, Joseph Burns, Aggie Herring. Seated: Ruth King, Marjorie Daw, Eddie Burns and Dorothy Sibley.

SOUTHERN MOTION PICTURE EXHIBITORS HOLD EXHIBITION

Banquet and Expositions Attended by Over 600 Theatre Owners and Exchange Men

CHARLOTTE, N. C., Dec. 8.—The four-day Southern Motion Picture Exposition reached its climax with the big banquet held at the Chamber of Commerce Building at which 600 motion picture theatre owners, salesmen, exchangemen, stars, and others connected with the film industry were assembled.

Senator John J. Walker, of New York, counsel for the Motion Picture Exhibitor's League of America, was the principal speaker. Sidney Cohen, president of the organization; L. L. Boynton, editor of the Exhibitor's Trade Review; Monte W. Moses; E. M. Saunders, of the New York Metro offices; E. J. Smith, of

the Philadelphia Universal offices; E. E. Aschman, of New York Pathé office, and other well-known personages in the motion picture field were present.

Hope Hampton and Richard Barthelmess, First National stars, were present at the exhibition the first two days. Shirley Mason, and Mrs. Mary Carr, of the Fox Film Corporation, were there the last two days.

The exposition was under the direction of the North Carolina division of the Motion Picture Exhibitors' League of America, of which Percy Williams, of Wilmington, is president, and H. W. Varner, of Lexington, secretary.

Henrici's Popular With Artists

The unflagging zeal exhibited by William M. Collins, President of Henrici's on Randolph Street, Chicago, has gained for this restaurant a nation-wide reputation, especially with the theatrical element. It has been for some time impossible for Collins to accommodate Henrici's enthusiasts, and as a result there is in the process of decoration the entire second floor, which will do away with the necessity of hungry and busy patrons forming in line awaiting their turn to secure seats.

Henrici's is known for its rare paintings by famous artists; for the wall decorations in the new addition Mr. Collins has purchased from abroad and brought over here some famous masters. It is estimated that the second floor will be ready for the holidays with an increased seating capacity of 50%.

The tremendous success of this eating place only proves what enterprise and progressiveness as shown by Mr. Wm. M. Collins can accomplish. Henrici's is as the Ziegfeld Follies—A National Institution!

Charles Penson Promoted

Charles S. Penson, who for five years has been with the Supply Department of the Universal home office, has been promoted to be Manager of Supplies. In his new capacity he will be the liaison man between the various Universal exchanges and the home office Supply Department.

He succeeds F. W. Talbert, who has been appointed District Auditor for the Western Exchanges. Mr. Talbert left New York for Portland early this week.

Meredith Sails to Study

Los Angeles, Dec. 3.—Charles Meredith sailed for Europe for a year's study in leading French and English dramatic schools. He has just completed an important rôle in "Hail the Woman," a Thomas H. Ince drama, shortly to be released. It is possible that Mr. Meredith may make one or two pictures abroad.

Italian Strike Delays Film

A general strike on the Italian railroads has caused a delay in the production of George Fitzmaurice's Paramount picture, "The Man From Home," from Booth Tarkington's play. Mr. Fitzmaurice and his company, according to the latest advices to the Paramount office in New York, are now in Rome, but expected, when the cablegram was dispatched, to proceed in a day or two to Naples where the first exteriors of "The Man From Home" are to be filmed.

While the company was in Rome, waiting for an opportunity to proceed to Naples, they were joined by Jose Ruben, the well-known Broadway actor, who has been cast for the part of Ribiere, the Italian fisherman, in Mr. Fitzmaurice's production. Mr. Ruben journeyed from New York to Rome especially to play this rôle, in response to an urgent cablegram from Mr. Fitzmaurice.

Norman Kerry and Anna Q. Nilsson, who had the leading parts in "Three Live Ghosts," which Mr. Fitzmaurice recently finished in London, have also joined the company in Rome.

Fairbanks' Libel Suit

The \$100,000 libel action brought by the Anglo-American Drug Company, makers of Mrs. Winslow's Syrup for Children, against the United Artists Corporation, and others, joint defendants, as authors and producers of the Douglas Fairbanks Feature Film "The Nut," was settled last week.

The suit in question was the result of an objection on the part of the plaintiff to a caption referring to the alleged artificial sleep-producing qualities of the syrup. The Drug Company pointed out that their remedy, as it contained no narcotics, produced sleep only by the natural means of aiding the child's digestive tract.

Settlement was effected by the withdrawal of the caption in question, and by a statement on the part of the United Artists Corporation that the motive inspiring the use of the caption was merely one of innocent fun.



GEORGE STEWART

who plays a leading part with Alice Lake in "Over the Wire" (Metro)

Sues Triangle for \$89,156

Richmond, Va., Dec. 6.—The Triangle Film Corporation, producers and manufacturers of motion picture films, is the defendant in a suit in which Adam Kessel, Jr., and Charles Kessel, New York, are plaintiffs, which was docketed for trial in the Law and Equity Court last week. The Kessels seek to recover \$89,156.

The Kessels allege in their declaration that they sold to the corporation 89,156 shares of the common stock of the Triangle, which they held in May, 1919, at \$1 a share. A copy of the sale contract, filed as an exhibit, shows that the purchaser agreed to take the stock from the Kessels, paying for it in twenty-two instalments. The contract provides that in the event of failure to make a payment the purchasers, after five days, are to forfeit the total amount of the contract. The declaration alleges that after two payments the Triangle refused to pay further.

Responding to the allegations of the plaintiffs, the Triangle, in its answer, denies any obligation and denies that the claim made for payment is legitimate. The case will be heard at the present term of the court, in all probability.

Pittsburgh Film Club Holds Elections

At a special meeting of the F. I. L. M. Club of Pittsburgh, the following officers were elected for the ensuing year: James Hommel, Realart branch manager, president; Nat Barach, Goldwyn, vice-president; Howard Gross, S. & S., treasurer.

The first function following the election of officers was an elaborate dinner and dance, which was held several nights later at the Fort Pitt Hotel. Only the managers and assistant managers of exchanges, who are members of the club, and their wives were the guests at the dinner-dance, about seventy in all being present.

Good Yarn, True or Not

The following is received from Mack Sennett's press agent:

"Arrangements have been completed for the installation of an amplifier in the Central Theatre to connect with Los Angeles, California, in order that Mack Sennett may check up on laughter and applause moments in "Molly O," Mabel Normand's new picture."

Thomas Now Sues Edwards

Richmond, Va., Dec. 7.—Another act in the drama of litigation in which Erwin Edwards and D. M. Thomas are playing the principal characters was unfolded to-day when Thomas instituted suit against Edwards in the City Circuit Court, alleging false arrest and imprisonment and demanding \$10,000 damages.

The curtain was rung up on this interesting story of strife between "movie" men about two weeks ago. Act I brought upon the scene Edwards and Thomas, both claiming ownership to the exhibiting rights of the film comedy, "The Old-Time Movie Show," then being exhibited at the Colonial Theatre.

Act II disclosed Edwards accusing Thomas of having stolen the reels of film on local exhibition from him. Thomas was arrested and haled to police court on the larceny charge. The police justice continued the hearing until yesterday to obtain needed testimony.

Act III opened in the Police Court, where Thomas was acquitted of the larceny charge, the justice informing Edwards that the case was one for civil, not criminal, action, the evidence showing that Thomas had purchased the film from Edwards, who was doing business as the Edwards Amusement Company, Chicago. Edwards claimed that Thomas had forfeited his right to the film by violating the purchase contract and that Thomas was consequently holding property belonging to him, Edwards, illegally.

Act IV, as indicated above, developed the climax, Thomas making a triumphal entry into the civil court and demanding \$10,000 compensation for alleged indignities, wounded feelings, public disgrace and the incidental discomforts and inconveniences of an hour in durance vile after his arrest and a session in police court, where vindication came to him.

And the end is not yet.

Edwards exhibited a copy of a certificate of registration from the office of the Bureau of Copyrights, Library of Congress, Washington, showing that he had copyrighted the piece under the title of "The Old-Time Movie Show." Thomas, however, insists that Edwards merely pirated a film belonging to the Biograph Company, the original title of which was "Restoration." The \$10,000 damage suit will be called for trial at the January, 1922, term of the City Circuit Court.

Sonia Levine with F. P. L.

Sonia Levine, prominent for some time as a magazine writer and recently associate editor of the *Metro-politan*, has been engaged by the Famous Players-Lasky Corporation to write specially for Penrhyn Stanlaws, Paramount producer. Miss Levine accompanied Mr. Stanlaws to California last week, and her work at the Lasky studios will commence immediately upon her arrival in Hollywood.

Beach Making Appearances

Rox Beach made personal appearances at Loew's Victory and Spooner Theatres, on Tuesday, December 6th, in connection with the showing of his picture, "The Iron Trail."

"THE HOLE IN THE WALL"

Metro Story Starring Alice Lake

Story by Fred Jackson. Adapted by June Mathis. Directed by Maxwell Karger. Released by Metro.

CAST

Jean Oliver.....	Alice Lake
Gordon Grant.....	Allen Forrest
Limpy Jim.....	Frank Brownlee
The Fox.....	Charles Clary
Dragon.....	William De Vauli
Mrs. Ramsey.....	Kate Lester
Donald Ramsey.....	Carl Geryard
Inspector of Police.....	John Ince
Cora Thompson.....	Claire Du Brey

Madame Mysteria, a fake medium, is killed in an elevated train accident. Her assistants, three crooks who are wanted at police headquarters, persuade Jean Oliver, a young girl who has just been released from a two-years' sentence in prison, to take the place of the medium and permit her name to be used as the dead person. This she does, after learning that she can play a revenge deal on Mrs. Ramsey, the woman who caused her arrest and imprisonment by giving false testimony. For Jean was innocent.

Jean had met Danny McKeever, known as "The Fox," while he was serving a term in prison. When Jean got out she turned to Danny to help her.

Jean had formerly been engaged to Gordon Grant, a young chap inter-

ested in newspaper criminal work. Her father shot himself because he was wrongfully accused of embezzlement and Jean broke the engagement.

When Jean plays the part of Madame Mysteria she plans to have the child of Mrs. Ramsey's son kidnapped and bring up the boy as a crook in order to work out her vengeance on Mrs. Ramsey through the grandchild. The scheme works easily and the child is kept by Jean at the psychic parlor.

Grant, whom Jean still loves, becomes interested in Madame Mysteria's psychic work, because her clients are being robbed rather consistently, and he believes that the crimes may be traced to this woman. Grant goes to the medium with an actress whom he has posed as his aunt. Jean, having learned something about Grant's aunt, gives the information expected, until Grant cuts the wires which connect to the outside office where "The Fox" and "Limpy" prompt her. She tells the actress that she is not Grant's aunt, and tells her something about her niece who is dead.

HOMER DWIGHT.



Alice Lake, who poses as the fake medium, Madame Mysteria, in order to get even with the wealthy Mrs. Ramsey (Kate Lester), is here explaining to the haughty woman why they kidnapped her baby grandson. The scene is from the Metro production, "The Hole in the Wall," a Maxwell Karger production.

In the oval, a portrait study of pretty Alice Lake, who is starring in the Metro picture, "The Hole in the Wall," an adaptation by June Mathis.

Jean Oliver (Alice Lake) is being escorted to the police station because some jewels were discovered in her room. She really is innocent.



"CHIVALROUS CHARLIE"

Eugene O'Brien in Selznick Comedy-Melodrama

Story by May Tully. Scenario by Edward J. Montague. Directed by Robert Ellis. Released by Selznick.

CAST

Charley Riley.....Eugene O'Brien
His Uncle.....George Fawcett
Alice Sanderson.....Nancy Deaver
Her Father.....D. J. Flanagan
Geoffrey Small.....Huntley Gordon

Charley, who has been a source of annoyance to his uncle because of his gallant and over-chivalrous attitude towards the fair sex, is sent West by said uncle in hopes that the rough life of the out-of-doors may have a stiffening effect on Charley's temperament.

After a short while there, Charley sends his uncle newspaper clippings to show himself figuring in round-ups and various cowboy stunts. His uncle is delighted. However, when Charley comes back to New York his old habit of chivalry gets him mixed up in two escapades with two designing women, and his uncle is discouraged.

One night, just as Charley is to enter his apartment, a young, pretty girl appeals to him for aid. He refuses her, but she pushes her way into the apartment and insists on staying there all night, in spite of Charley's protests that it is impossible for her to do so. In the morning the girl's step-father, from whom she had been fleeing, arrives and demands that Charley marry Alice at once. This he consents to do.

Alice returns to her father's home, but later writes a note to Charley. When he arrives at her home he is attack by a gang of thugs. Charley

rescues the girl and leads the gang in a long chase which finally ends at the police station.

But here Charley learns that the whole affair has been planned by his uncle. Alice is an actress hired to play the part. They were not really married at all. His uncle believed he could cure Charley of his chivalry. But in the meantime Alice has fallen in love with Charley, for his manliness and chivalry appealed to her. So she tells him that, although they aren't married yet, there is no reason why they shouldn't be.

HOMER DWIGHT.

Eugene O'Brien and Nancy Deaver in the Selznick picture, "Chivalrous Charlie," from the May Tully story, directed by Robert Ellis



Eugene O'Brien, as Charley Riley, the chap whose chivalrous attitude towards the fair sex is always getting him into trouble. Judging from the tattered shirt and strained appearance, Charley must have just finished another of his famous rescues, which are such a source of annoyance to his wealthy uncle

In "Chivalrous Charlie," the new Selznick picture, Eugene O'Brien is put in an awkward position by little Nancy Deaver, who poses as a damsel in distress and insists on forcing Eugene's protection, even though he has just promised his uncle to give up his chivalrous attentions. Eugene doesn't know that his uncle has engaged this pretty girl to carry out the scheme—but uncle did not figure on Nancy's falling in love with Eugene.



"HUSH MONEY"

Alice Brady in Effective Realart Picture

Story by Samuel Merwin. Directed by Charles Maigne. Released by Realart Pictures.

CAST

Evelyn Murray.....Alice Brady
Alexander Murray.....George Fawcett
Bert Van Vliet.....Larry Wheat
Bishop Deems.....Harry Benham
Terry McGuire.....Jerry Devine

"Hush Money" is a story about New York's wealthiest class, and shows how they live, how they work, and how they play. Alexander Murray, one of the biggest men in Wall Street, who lives in a sumptuous home in New York, believes that money makes right, and that money is the only power. His house, furnished in great luxury and reasonable good taste; his spacious office on Wall Street, and his beautiful country place, all typifies his one big aim in life—money. He has brought up his attractive daughter, Evelyn, to think along the same lines as himself. She lived behind the bulwark of money, serenely and selfishly. She believed that money could right any wrong.

But all at once Evelyn finds herself involved in a matter which her father as well as her fiancé think it neces-

sary to be hushed up. They think of hush money, and it does not trouble them in the least to try to arrange things satisfactorily by that means.

Evelyn suddenly realizes that money cannot buy everything. Not a clear conscience, for instance. She resolves to assume the moral responsibility in the affair, and "faces the music" bravely. Her father, of course, is furious with her and forbids her doing anything of the sort. But Evelyn is firm, and there follows a clash between father and daughter that is dramatic. She proves to be just as courageous in her affair as her father is in his big Wall Street deals. Evelyn went back to face the charges against her. She had knocked down an Arab while driving her own car, and instead of waiting to see what happened she had sped away. Now she returns to ease her conscience.

How she found happiness in her refusal to allow her wealthy father to pay hush money, and how, in her contact with the every-day commonplace people and things in life, she realized what a stupid, selfish life she had lived, makes an admirable character study.

Alice Brady plays the part of Evelyn with a keen understanding and appreciation of its dramatic values. She differentiates successfully the various stages of her awakening to her own pettiness.

George Fawcett contributes another of his excellent studies as the stern old Wall Street King. His scenes with his daughter are well handled, and he makes the part live. Larry Wheat is good as Bert, and Harry Benham makes a good-looking Bishop. The support is adequate, and the settings elaborate and in good taste.

WALDO BENNETT.



In the silhouette above are Alice Brady and George Fawcett, as father and daughter, in a scene from "Hush Money," a Realart picture from the Samuel Merwin story

Alice Brady sits pensively between two good-looking men, somewhat oblivious to their proximity, in spite of the fact that both of them are watching her attentively, apparently waiting for Alice to come out of her reverie and show a little appreciation of their conversation. It's hard to say which one she will favor, but we're inclined to bet on Larry Wheat.

Alexander Murray (George Fawcett) sits glumly by, with a thunder-cloud expression, while his daughter Evelyn (Alice Brady) listens quietly to the persuasive line of Bert Van Vliet (Larry Wheat). Evelyn is worrying over her predicament, because her father and sweetheart are trying to make her agree to offer "hush money" to cover up a mistake.



"THE LIGHT IN THE CLEARING"**Irving Bacheller Story Released by Hodkinson**

Story by Irving Bacheller. Directed by T. Hayes Hunter. Produced by the Dial Film Co. Released by Hodkinson.

CAST

Roving Kate.....Eugenie Besserer
 Sally Dunkelberg.....Clara Horton
 Barton Baynes.....Edward Sutherland
 Amos Grimshaw.....George Hackathorne
 Ben Grimshaw.....Frank Leigh
 Horace Dunkelberg.....Andrew Arbuckle
 Uncle Peabody.....Arthur Morrison
 Aunt Deel.....Alberta Lee
 Joe Wright.....John Rosalind
 Mrs. Horace Dunkelberg.....Virginia Madison
 Squire Fullerton.....J. Edwin Brown

The love of Sally Dunkelberg proved to be the light in the clearing that showed Barton Baynes to his goal. She inspired him to climb the heights of success for her.

Bart was brought up with Amos Grimshaw, son of the money-lender of Ballybeen, and made his home with Aunt Deel and Uncle Peabody. Joe Wright persuaded Uncle Peabody to allow Bart to come to town to carry on his education.

Roving Kate, the Silent Woman, who tells fortunes and was slightly unbalanced, prophesied four perils for Bart and also a future of fame and success. She also foretold death and the gallows for Amos Grimshaw. Roving Kate had had a great sorrow earlier in her life and spent her days waiting for her son to return.

Amos Grimshaw inherited his father's lust for gold. A Stranger, traveling along a dark road, was met by Bart and another man. There was a flash of a gun, and the Stranger was killed. Roving Kate, upon seeing the Stranger's body, fell prostrated with grief. The Stranger was her son.

Bart knew that the murderer was Amos Grimshaw, because he saw the scar on Amos' forehead from the wound made by a jagged stone which Bart had hurled at the assailant in the dark. Roving Kate, who was always pointing her finger at Ben Grimshaw, and "would point him to his death some day," now pointed her bony finger at Amos.

After the trial in which Amos was convicted, Roving Kate was seen waiting on the steps of the courthouse. Ben Grimshaw came out, bent and beaten. Kate pointed her bony finger at him. He snarled with rage and sprang at her, but stumbled and fell to his death. The father of the boy whom Grimshaw's son had killed was dead.

Bart returned to Sally, and with her love and inspiration, forged ahead to life's success. Roving Kate lived with Aunt Deel and Uncle Peabody. The blessing of Joe Wright rested on the little town of Ballybeen, and "the light in the clearing shone on."

WALDO BENNETT.



Three dramatic scenes from the Irving Bacheller story "The Light in the Clearing"—a T. Hayes Hunter production for the Dial Film Company, released by Hodkinson. Above is a silhouette of Roving Kate, played with much dramatic force by Eugenie Besserer



DRAMATIC MIRROR

BERT LYTELL

Popular Metro star who has a large following among the motion picture enthusiasts. Lytell is a clever player and his pictures are always entertaining. His latest production is "The Idle Rich"

Books for the Performer

Edited by Edwin Mordant

THE Book Review Department of the DRAMATIC MIRROR acknowledges receipt of the following books: *Manslaughter*, by Alice Crier Miller; *Brass*, by Charles G. Norris; *New Plays From Old Tales*, by Wright; *A Daughter of the Middle Border*, by Hamlin Garland; *Enter Jerry*, by Edwin Meade Robinson; *Erik Dorn*, by Ben Hecht; *Get Your Man*, by Ethel and James Dorrance; *Desert Love*, by Joan Conquest; *The Avenger*, by Samuel Gordon; *Representative One-Act Plays by British and Irish Authors*, by Barrett H. Clark; *A Treasury of Plays for Children*, by Montrose J. Moses; *The Tony Sarg Marionette Book*, Text by F. J. McIsaac, 2 Plays, by Ann Stoddard; *Andivius Hedulio*, by Edw. Lucas White; *The Torrent*, by Vincente B. Ibañez; *My Dear Wells*, by Henry Arthur Jones.

A Daughter of the Middle Border

By Hamlin Garland. Published by the Macmillan Co., New York City.

Those who may be familiar with previous writings by this delightful author will hail "A Daughter of the Middle Border" with delight and settle down to a personal chat with him. That is what it seems to be—so intimate is the nature of the telling of the autobiographical story of his home, his mother and father, brother, wife and children. There is a sincerity and devotion to home-spun Americanism that is refreshing, and his vivid descriptions of the Middle West, Southwest, Northwest, and Alaska, make the reader feel like he (or she) were being taken on a specially-conducted tour. He tells of men and women we know personally, or by name, and reveals a fund of human nature and devotion that will move to smiles and tears. The love interest, too, is of that quality one often terms "old-fashioned," but it is deep, sincere, and lasting. Then, too, the illustrations! There is a quaintness about them which is in keeping with the story.

If you haven't read "A Daughter of the Middle Border," do so at once; then get the other works by Hamlin Garland. They will repay you.

E. M.

Solid South

By WILLIAM ALMON WOLFF. Published by G. P. Putnam's Sons, New York City.

The title would suggest "slavery days" in the Southern States before the Civil War. For that reason it is misleading; at the same time it has a commercial sound. In this case a harum-scarum young man displeases his uncle and is forced to accept an appointment as secretary to a United States Consulate in a South American Republic. That explains how he is "sold."

The story is developed along familiar lines of the "best seller," and

with an eye to moving-picture possibilities. The author has not taken advantage of all the opportunities that could be injected into a story of this character.

E. M.

Manslaughter

By Alice Crier Miller. Published by Dodd, Mead & Co., New York City.

Our gifted author has produced a dramatic story of rather impossible proportions. Rarely are human passions, love and hatred, so faithfully intensified and intermingled; so deeply rooted, so inconsistent with human nature as we find them here.

The years of bitter agony are sustained by the relentless effects of an abnormally strong will, which from childhood has brooked no opposition nor discipline. Lydia Thorne has fortune, beauty, cleverness, even lovable qualities, plus social position and an unbreakable will. She holds many friends of her own choosing and dominates them; she has lovers of various types, each seemingly qualified to win her and overcome her fortification of impregnable resistance.

But the conflict settles down to a bitter and hopeless struggle between Lydia and her imagined persecutor, an exceptionally able and high-principled district attorney who, though obsessed with his love, performs a duty so faithfully that his strong human impulses—his promising career—are unflinchingly sacrificed.

The court scene brings to an even balance the conflict between Social privilege and the law, and, if the verdict were left to the average reader, the former would likely win—since manslaughter seems unthinkable under the circumstances surrounding the defendant.

The dramatic possibilities are rather unusual.

L. S. A.

Erik Dorn

By Ben Hecht. Published by G. P. Putnam & Co., New York.

Novel in many ways. The story and the characters are of great imagination. But even more interesting is the manner in which Ben Hecht has woven together a choice collection of words. His staccato style of writing and the brilliant episodes of Erik Dorn will keep you breathless until the last page has turned. Erik Dorn leaves a devoted wife and pursues an adventurous life which comes to a close after two years of wandering. He returns to his wife. Does she take him back? Read this masterpiece and see how the story ends.

D. S. P.

Enter Jerry

By Edwin Meade Robinson. Published by Macmillan, New York City.

"Enter Jerry" purports to be the life story of the author, who is so desirous of awakening kindred memories in the mind of the reader, or to assure one of the story's authenticity,

that minutest details are indulged in, and at first the descriptions seem commonplace. Unconsciously, they take hold, and then they become thoroughly interesting.

The story as a whole runs closely to facts by virtue of intimate detail, and where do we find a book written for the reading public which deals frankly, or shall we say sensibly, with the things taboo at the period between boyhood and early manhood. There is a very bold effort to do so here, and the simplest natural experiences hold the reader with wholesome humor and sentimental pathos as step by step the boy speeds on to manhood.

Naturalness and realism supplant the skillful plot and exciting situations so essential in successful novels. While it may take a few pages to carefully bring to view all the setting of a mere incident in the boy's life, still the story does not drag, and every page is sweetened by most wholesome humor.

L. S. A.

Get Your Man

By Ethel and James Dorrance. Published by Macaulay, New York City.

In "Get Your Man," it seems to me that the co-authors have attempted a James Oliver Curwood, but with not so much action. The story deals with the murder of an old man for the theft of a radium-mining process. In quest of revenge, the murdered man's son travels the Canadian Northwest for "his man" and, after many interesting episodes, finally gets him. He also gets his woman.

The story is only fair, and the handling of it not startling. For those who desire a quickly-read, easily-forgotten story, this book will do.

W. S. P.

Beatrice Eden

By PAUL MAYO. Published by The Stratford Company, Boston, Mass.

Described as a "poetic tragedy" and written in play form. It is based upon what is termed the "really tragic relationship between father and daughter."

At times author reaches a real poetic height, but the theme is unwholesome, and neither prose nor poetry could dignify it.

E. M.

Desert Love

By Joan Conquest. Published by Macaulay.

A story of a beautiful and charming English girl who, left penniless on the death of her father, obtains a position as companion to a fussy, elderly woman. While in Cairo, she sees and becomes interested in a statuesque Arab—Hahmed, called the Camel King of the Arabian Desert. Her love of adventure being strong, she speaks to him, expressing a desire to see his home—the beauty and splendor of which she has heard so much. Upon the flip of a coin with which she makes her decision, she



travels across the desert with him to his home, where he surrounds her with every Oriental luxury, and endeavors to win her for his wife. That part which describes his efforts to win her, and which contains some flashes of vivid description and passionate love-making is the only part of the story which is of real interest. The book for the most part has not the qualities which tend to retain the reader's interest for any length of time.

D. R.

New Plays from Old

Arranged by Harriett Sabra Wright. Published by Macmillan, New York City.

will familiarize the coming generation with some of the gems of Romance. *The Minstrel*, *The Faerie*, *The Pilgrims*—all can aid in the making of our American citizen of tomorrow by giving literary atmosphere to an opening imagination, and arouse deeper and more varied interests in reading.

The dramatization of *Aucassin and Nicolette*, *The Birthday of Infanta*, by Wilde; *Tamara*, *Pilgrim's Progress*, *Three Sundays in a Week*, by Poe; *On the Old Plantation*, by Pyrene, and *Feathertop*, by Hawthorne, are accompanied by description of stage settings, costumes, and further reading that will enable the amateur to portray the parts with adherence both to color and spirit.

B. A.

The Passing of the Third-Floor Back

By Jerome K. Jerome. Published by Dodd, Mead Co., New York City.

One may easily recall the interest stimulated by the first production of "The Passing of the Third-Floor Back," by Sir Johnston Forbes Robertson. The play in its entirety is here presented for the student, and to the student of psychic trend of thought it will have appealing force; likewise to the Biblical student. But it carries a message to all mankind, and it is in this mood that the play was received and in that mood must the book be read. The message is for you—and for me.

E. M.

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Christmas Mirror

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Four; Sally Fisher; Hardy Bros.; Heim & Lockwood; Siss; Kennedy & Kramer; Kuma & Co.; Pardo & Archer.

AMERICAN—Burke & Burke; Criterion Four; Eugene Emmet; Hardy Bros.; Johnson Bros. & Johnson; John & Babe Mills; Al Stryker; Virginia Belles. (L. H.) Ashley & Dorney Co.; Dorothy Burton & Co.; Leon & Metzi; Morey, Sena & Dean; Margaret Merle; Tabor & Greene; Taylor Triplets; 3 Blightly Girls.

AVENUE—Armstrong & Tyson; Coslar & Beasley Twins; Williams & Weston. (L. H.) Little Miss Officer; Ullis & Clark.

BOULEVARD—Brady & Mahoney; Hinkel & May; Kennedy & Kramer; Margaret Merle; Oddities of 1921; Wilson & Larsen. (L. H.) Grace Cameron; Walter Fenner & Co.; Hodge & Lowell; John & Babe Mills; Musical Queens.

DELANCY ST.—Ego's Ballet Russe; Reeder & Armstrong; Straight; Small & Sheppard. (L. H.) Cameron & Meeker; Cupid's Close-up; Wahl & Francis; White Bros.

GREELEY SQUARE—Ashley & Dorney & Co.; Gaylord & Langton; Ralph Whitehead; Weiss Troupe. (L. H.) Virginia Belles; Johnson Bros. & Johnson; Irene Trevette; Wilson & Larsen.

LINCOLN SQUARE—Ash & Hyams; Busse's Dogs; Wm. Morris & Co.; Irene Trevette. (L. H.) Armstrong & Tyson; Chisholm & Breen; Rose Revue; Small & Sheppard.

NATIONAL—Cameron & Meeker; 4 Bellhops; Howard & Brown; Mack & Dean; 3 Blightly Girls. (L. H.) Lynch & Zeller; McIntyre & Halcomb; Oddities of 1921; Al Stryker; Tower & Darrell.

ORPHEUM—Cupid's Close-up; Lynch & Zeller; Morey, Sena & Dean. (L. H.) 4 Bellhops; Let's Go; Ralph Whitehead.

VICTORIA—Heim & Lockwood Sisters; Let's Go; McIntyre & Halcomb; Rose Revue. (L. H.) Betty Bond; Coslar & Beasley Twins; Harvey DeVora Trio; Stanley Bros.

BROOKLYN: FULTON—DeVine & Williams; Long, Cotton & Co.; Taylor & Triplets; Wall & Francis. (L. H.) Ash & Hyams; Poor Old Jim; Jack Powell Quintette; Reeder & Armstrong.

GATES—Burns & Klein; Grace Cameron; King Bros.; Quintette Hughes & Co. (L. H.) Bryant & Stewart; DeVine & Williams; Fred & Al Smith; Tropics & Tunes.

METROPOLITAN—Betty Bond; Dorothy Burton & Co.; Jerome & France; Jack Powell Quintette; White Bros. (L. H.) Brady & Mahoney; Frill Shop; Long, Cotton & Co.; O'Neil Sisters; The Rackets.

PALACE—Cantor & Cullen; Cantor's Minstrels; Fred & Al Smith. (L. H.) Ego's Ballet Russe; Hart, Wagner & Ellis; McConnell & Austin; Williams & Weston.

WARWICK—5 Musical Queens; Doris Hardy & Co.; McConnell & Austin; Ullis & Clark. (L. H.) Burke & Burke; Belle & Naples; Cantor & Cullen; LeVeaux; Gertrude Saunders & Co.

ATLANTA—Ardo & Eddo; All Rajah & Co.; Mae Marvin; Monroe & Grattan; Wells & Devereaux. (L. H.) American Comedy 4; Marriage vs. Divorce; Prevost & Goelet; Raymond & Lyte.

BALTIMORE—Fred La Reine & Co.; Jimmy Lyons; The McNaughtons; Jackson Taylor Trio; Turner Bros.

BIRMINGHAM—Mr. & Mrs. Dave Clark; Casson & Klein; Kane & Chidlow; Mabelle Fonda Four; Marvel & Faye. (L. H.) All Rajah & Co.; Ardo & Eddo; Mae Marvin; Monroe & Grattan; Wells & Devereaux.

BOSTON—Rose & Lea Bell; Gordon & Healy; Melody Festival; Mankin; Jack Reddy; 3 Walters. (L. H.) Foley & Spartin; Manning & Hall; Munford & Stanley; Tom McKay's Revue; Martha Russell & Co.

BUFFALO—Connors & Boyne; Catland; Doraldina; Chas. Gibbs; Morris & Shaw.

CHICAGO: McVICKERS—Crescent Comedy 4; Helene Smiles Davis; Musical Rowells; Pitzer & Daze; Fred Weber & Co.

CLEVELAND: LIBERTY THEATRE—Collins & Pillard; Paul & Georgia Hall; Ted & Daisy Lane; Little Yoshi & Co.; Song & Dance Revue. (L. H.) Barker & Cunn; Johnny Dove; Timely Revue; Van & Carrie Avery; Uyeda Japs.

METROPOLITAN—Harnold's Dogs; Jack Case; Donabelle & Wilson; "Last Night" Co.; McCormack & Winchell.

DALLAS—Fiske & Fallon; Douglas Flint & Co.; Kalaluh's Hawaiians; Maley & O'Brien; Stanley & Elva. (L. H.) Eddie Cassidy; Al Lester & Co.; Mack & Castleton; One, Two, Three; Pesci Duo.

DAYTON—Van & Carry Avery; Barker & Dunn; Johnny Dove; Timely Revue; Uyeda Japs. (L. H.) Dana & Loehr; De Lyons Duo; Octavia Handworth & Co.; Dave Thursday; Waldron & Winslow.

DETROIT—Around the Clock; Gaby Bros.; Les Perettes; Worth & Willing; Ward & Wilson.

HOBOKEN—Call Children; Carlos Circus; Hart, Wagner & Ellis; Jimmy Rosen & Co.; Williams Bros. (L. H.) Burns & Klein; Dancer & Green; Eugene Emmett; Jewell's Manikins; Zeno, Moll & Carl.

HOLYOKE—Herman Berrens; May & Hill; Murray Voslik; The Norvellos; Skelly & Helt Revue.

HOUSTON—Hashi & Usai; Murphy & Klein; Race & Edge; Francis Ross & Du

Ross; J. Byron Teten & Co. (L. H.) Artistic Trio; Bertram May & Co.; Irma & Connor; Mills & Moulton; Phoenix Trio.

KANSAS CITY—Bentley, Banks & Gay; Lew Hawkins; Bobby Jarvis & Co.; Harry & Kitty Sutton; 3 Raymonds. (L. H.) Bernice Barlowe Dance Creations; Fox & Kelly; Creston & Isabella.

LONDON—Basil & Allen; Grant & Wallace; Goslar & Lusby. (L. H.) Choy, Ling Foo Troupe; Billy Walsh; Zolar & Knox.

MEMPHIS—John Bloody & Sister; Tom Davies & Co.; Jennings & Melba; Pierce & Dunn; Variety Dance. (L. H.) Casson & Klein; Mr. & Mrs. Dave Clark; Kane & Chidlow; Mabelle & Fonda Four; Marvel & Faye.

MINNEAPOLIS—Clifford & Leslie; The Dancing Whirl; Harry White; Wardell & Doncourt. (L. H.) Hill & Quinnell; Laing & Green; Sylvia Mora & Reckless Duo; Frank Terry; Wild & Sedalia.

MONTREAL—Donald & Donald; Hazel Green & Co.; Haas Bros.; Lyle & Emerson; Lone Star Four.

NEWARK: LOEW'S STATE—Betty Doane & Co.; 4 Danubias; Moore & Fields; Seabury's Frolics.

NEW ORLEANS—Artistic Trio; Irma & Connor; Mills & Moulton; Bertram May & Co.; Phoenix Trio. (L. H.) John Blundy & Sister; Tom Davies & Co.; Jennings & Melba; Pierce & Dunn; Variety D'ance.

OKLAHOMA CITY—Foley & O'Neil; 3 Pioneers; Marva Rehn; Monahan & Co.; Playmates.

OTTAWA—Dance Follies; Mahoney & Cecil; Hip Raymond; Geo. Randall & Co.; Worth, Weyten, Four.

PROVIDENCE—Foley & Spartin; Manning & Hall; Munford & Stanley; Tom McKay's Revue; Martha Russell & Co. (L. H.) Rose & Lea Bell; Gordon & Healy; Melody Festival; Mankin; Jack Reddy.

ST. LOUIS—Dana & Loehr; D. Lyons Duo; Octavia Handworth & Co.; Dave Thursday; Waldron & Winslow. (L. H.) Bentley, Banks & Gay; Lew Hawkins; Bobby Jarvis & Co.; 3 Raymonds; Harry & Kitty Sutton.

SAN ANTONIO—Harry Bentell; Boyd & King; Holden & Herron; Innocent Eve; Strassle's Seals.

ST. PAUL—Gruett, Kramer & Gruett; Holland Dockrill & Co.; Joe & Clara Nathan; Jim Reynolds; Harry & Lola Stevens. (L. H.) Clifford & Leslie; The Dancing Whirl; Wardell & Concourt; Harry White.

SPRINGFIELD—Brava, Michielina & Co.; Fred's Pigs; Melville & Stetson; Homer Miles & Co.; Reif Bros. (L. H.) Herman Berrens; May & Hill; Murray Voslik; The Norvellos; Skelly & Helt Revue.

TORONTO—Allen & Moore; The Crisis; Fox & Britt; Ethel Gilmore & Co.; Ziegler Duo.

WACO—Eddie Cassidy; Al Lester & Co.; Mack & Castleton; One, Two, Three; Pesci Duo. (L. H.) Harry Bentell; Boyd & King; Holden & Herron; Innocent Eve; Strassle's Seals.

WASHINGTON—Pearl Abbot & Co.; Martin Courtney; Arthur Deagon; Les Silvas; Jack Martin Trio.

WINDSOR—Choy Ling Foo Troupe; Billy Walsh; Zolar & Knox. (L. H.) Basil & Allen; Coslar & Lusby; Grant & Wallace.

Poli

BRIDGEPORT: PLAZA—Phil Adams & Co.; Osaka & Taki; Tom & Dolly Ward. (L. H.) Francis X. Conlon & Co.; Murphy & Hewitt.

HARTFORD: PALACE—Thornton Flynn & Co.; Kane & Grant; Oliver & Merritt; Sawing a Woman in Two. (L. H.) Bowman Bros.; Fern, Bigelow & King; Local.

NEW HAVEN: BUJOU—Fern, Bigelow & King; Murphy & Hewitt. (L. H.) Phil Adams & Co.; Oliver & Merritt; Geo. & Ray Perry; Tom & Dolly Ward.

PALACE—Bowman Bros.; 4 Readings; Sherwin Kelly; Local; Melofuns; Sheila Terry & Co. (L. H.) Thornton Flynn & Co.; Kane & Grant; Osaka & Taki; Sawing a Woman in Two; Cecelia Weston & Co.

SCRANTON & WILKES-BARRE SPLIT—Berford's Egyptian Oddities; Laypo & Benjamin; Primrose Trio; Cecil Spooner; Story & Clark. (L. H.) Burke & Durkin; Larimer & Hudson; Polly Moran; Chic Supreme.

SPRINGFIELD: PALACE—Dixie Hamilton; Nakae Japs; Spirit of Mardi Gras; Cecelia Weston & Co. (L. H.) Five Musical MacLarens; Alf Grant; Melofuns; Frank Stafford & Co.; Sheila Terry & Co.

WORCESTER—Francis X. Conlon & Phillips Gilmore; Frank Dobson's Sirens; Cliff Gordon; Geo. & Ray Perry. (L. H.) Spirit of Mardi Gras.

PLAZA—Five Musical MacLarens; Local. (L. H.) Dixie Hamilton.

Orpheum

CHICAGO: MAJESTIC—Lew Dockstader; Bert Errol; Furman & Nash; Nathans Bros.; Rolfe's Musical Revue; Ed Lee Wrothe.

PALACE—Caraga & Willard; Harry Fox; Ford & Cunningham; Herchel Henlere; Sarah Padden; Scanlon, Deno & Scanlon; Van Hoven.

ST. LAKE—Buckridge & Casey; Bobbe & Nelson; Claudious & Scarlet; Frawley



After the Play

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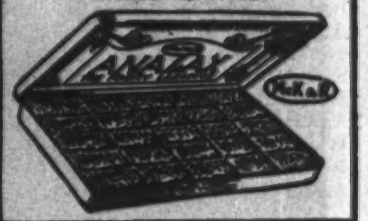
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Valene Beautifying Skintone: By its use the tissues grow robust and firm. Wrinkles become faint. The skin becomes clear, smooth and lustrous. The cheeks gain in complexion and color. Those who enter to the full the glories of complexion know that Valene Beautifying Skintone prevents skin blemishes. It is an essential to the skin as early as the first signs of aging. \$1.50, \$2.50 and \$4.50.

Valene Skin-Toning Lotion: An anti-wrinkle preparation which tones the skin amazingly. Should be used in combination with Valene Beautifying Skintone for normal and city skins. \$1.50, \$2.50 and up. For skins that are dry and chapped, Valene Cream, \$1.50, \$2.50 and up. Valene Cream of Lotion is its equivalent. \$1.50 and up.

Valene Foundation Cream: The choicest of creams for use under powder. It contains the most delicate of powders to adhere loyally. Used for city skins. \$1.50, \$2.50 and up. For normal and dry skins Valene Cream of Lotion is its equivalent. \$1.50 and up.

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DENVER—Anderson & Yvel; Anderson & Graves; Clifford & Johnson; Bob Hall; Indoor Sports; Pearl Regay & Band; Servais Le Roy; Ollie, Young & April.

DES MOINES—Adler & Ross; Edith Clifford; Wallace Galvin; The Gellies; Hartley & Patterson; Sawing a Woman; Wood & Wyde.

DULUTH—Fink's Mules; Stella Mayhew; Cliff Nazaro; Nat Nazaro B. & B.; Nason Welch; York & King; Zuhn & Dries.

EDMONTON & CALGARY—De Haven & Nice; Sallie Fisher; Frank Farron; Ruth Howell Duo; Kellam & O'Dare; Fred Lindsay; Muldoon, Franklin & Rose.

KANSAS CITY—Bill, Genevieve & Walters; Harry Conley; Hughes Musical Duo; Innis Bros.; Bob La Salle; Lew & Paul Murdock; Riggs & Witche; Van & Corbett.

MAIN STREET—Margaret Ford; 4 Marx Bros.; Innis Brothers; Lang & Vernon; Nippon Duo; Ford, Sheehan & Ford.

LINCOLN—Adams & Griffith; Clifford & Johnson; Dance Fantasia; East & West; Follis Girls; Helen Keller; Schick's Manikins.

LOS ANGELES—Joe Bennett; Bobbie Gordone; Mrs. Gene Hughes; Chas. Harrison; Lee Children; Ed Morton; The Rios; Corine Tilton Revue; Toney & Norman.

MEMPHIS—Jimmy Lucas; La Bernicia & Girls; Princess Ju Quon Tail.

MILWAUKEE: MAJESTIC—Cameron Sisters; Wm. Gaxton; 4 Lamys; Daphne Pollard; 7 Bracks; Vincent & O'Donnell; William & Wilbur.

PALACE—Adelaide Bell; Dillon & Parker; Gibson & Connell; Gordon & Ford; Blossom Sealey; Saxton & Farrell; Tyler & St. Clair.

MINNEAPOLIS—Barbette; Henry & Moore; Sammy Lee & Lady Friend; Lydell & Macy; Wilbur Mack & Co.; Watts & Hawley; Clifford Wayne Trio.

MINNEAPOLIS—The Borings; Lydia Barry; Eddie Buzzell; Toney Grey; Lane & Byron; Millard & Martin; Roberts & Clark; Leo Zarrell.

NEW ORLEANS—Byron & Haig; Gus Edwards Revue; Jack Ingalls; Mang & (Dates continued on page 862)

Proctor's Troy Celebrating

Troy, Dec. 7.—Starting Monday December 5, and continuing for the week, Mr. F. F. Proctor is celebrating the seventh anniversary of the opening of his magnificent palatial theatre in this city. This theatre has run a consistent policy of high class vaudeville, feature photoplays and one day productions. To celebrate the occasion, the bill for the week is, Jack Norworth in songs, Franklyn Ardell and Co., William Weston and Co., Loney Haskell, Ryan, Weber and Ryan, Archie Falls and the photoplay, The Bonnie Bush, for the first half. For the last half, John Hyams and Leila McIntyre, Richard Havermans Lions, Joe Rolly, Harry Breen, Visser and Co., and The call of the North.

Associated with James Jacobs, Mr. Proctor leased The Griswold Opera House in 1883 from Sylvester M. Hickey for a number of years and at the expiration of his lease, Mr. Hickey took possession, operating until 1905 when Mr. Proctor again leased the theatre, inaugurating a policy of vaudeville until 1914 when he opened his present theatre but still continuing the Griswold as a photoplay house.

Shubert Play Tried In Stock

Wilkes-Barre, Dec. 7—"Glory of the Hills," another of the Shubert plays being tried out by stock companies, was produced by the Grand Opera House stock company, Wilkes-Barre, during the week of November 28th, and was well received.

The play was the work of John Clements, who witnessed the initial performance. The plot is interwoven around a maid of the Kentucky mountains, falling in love with a mining engineer who takes her to New York.

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